BUJINKAN BUDŌ DENSHO

TOGAKURE RYŪ

TAIJUTSU NO KATA

by Carsten Kühn
Artwork by Tommy James Peters

Bujinkan Budô Densho

Togakure-Ryû

Taijutsu no Kata

戸隠流

by
Carsten Kühn
Artwork by Tommy James Peters

Togakure-Ryû – Taijutsu no Kata.
by Carsten Kühn, artwork by Tommy James Peters.
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Introduction

Togakure Ryû is the third in the *Bujinkan* textbook series. The nine schools of the *Bujinkan* are broken down into six *Samurai Ryû* and three *Ninpô Ryû*. *Togakure* is at present the only one of the three *Ninjutsu* disciplines being taught. There is only little information available about the other two traditions "*Kumogakure Ryû*" and "*Gyokushin Ryû*" which is why I have decided to summarize all three *Ninpô* schools in one volume.

Densho, in particular the historical tradition of the individual *Ryû*, leave enough room for their interpretation as they do not reflect the individual techniques accurately and in detail. Thus, it may occur that current executions of various, also Japanese, *Shihane* occasionally differ from each other. Even *Soke Hatsumi Masaaki* takes the view there is no right or wrong. Not the pure form, but the changes therein are the living being

„YOU CAN DO THIS TECHNIQUE IN MANY DIFFERENT WAYS.
IF YOU DO IT THIS WAY, IT IS *GIKAN RYÛ*.
IF YOU DO IT THIS WAY, IT IS *KUMOGAKURE RYÛ*.
IF YOU DO IT THIS WAY, IT IS *TOGAKURE RYÛ*."
(Unterstand? Good. Play! [Hatsumi 2001])

Therefore, besides a comprehensible motion sequence, priority seems to be the understanding of the essence of a *Kata*. Because only then is it possible to interpret them correctly in order to then supplement or execute them in *Henka* form or perhaps with weapons. This is why I have decided to that effect to prepare the series as modern *Densho* in the form of a manual that leaves both the scholar as well as the teacher enough room to sound out the "depths". The basic principles of the individual *Kata* remain unaffected.

This manual is based on the current knowledge of the author as per autumn 2010 and should be regarded as a bridge to deepen already existing knowledge of the respective *Bujinkan Ryû* and their *Kata*. The reader will not be able to teach himself any of these techniques based on the illustrations and explanations. In order to learn the sequences of the techniques correctly and safely, it is recommended that you join a *Dôjô* led by a qualified teacher. The information contained herein should be regarded exclusively as accompanying or supplementing the training and can and should in no way whatsoever replace a

personal teacher. When choosing a *Dôjô* or teacher, please ensure that the *Dôjô* of your choice is a recognized *Bujinkan Honbu Dôjô*.

When carrying out fighting techniques, always make sure that you don't injure anyone – not even yourself!! And always remember that in line with the spirit of *Budô*, the practicing of martial arts outside a *Dôjô* should only, if at all, be for defence purposes!

This training manual intentionally violates a so far worldwide "unwritten law" which states that fighting techniques shall be published neither in book form nor on the Internet. Nevertheless, should we, the teachers of martial arts, keep the techniques a secret forever? Should we, like the famous dragon sitting on the gold treasure, guard this knowledge and as a result accept that it might even be lost one day?

After publication in recent years of numerous books and tutorial films on specific *Ninjutsu areas*, I would like to provide with this book a practical and concise manual for daily training. Thanks to the extensive and detailed illustrations, the training does not have to be interrupted repeatedly in order to read notes required for the next technique.

A special word of thanks goes to the initiative of a number of highest black belt degree holders (*Judan*) in Germany who made their knowledge, their experiences, numerous documents and video material available and without whom this conception would have not been possible. Furthermore I am indebted to my teacher (*Shihan* Steffen Fröhlich) who not only supports the plan of presenting the *Bujinkan Densho* in illustrated form, but also continuously encouraged me to put my idea together in a manuscript. Ultimately, the actual author must therefore be named as being the entire *Bujinkan* Germany.

I must, however, take this opportunity to mention that the opinions, conclusions and mistakes that may be found in this book are to be directly attributed to me as author. I would be grateful to receive any information you may have concerning incomplete or incorrect information for future reprints, also with regard to the planned publishing of further *Densho*.
Mail to: GreenSauce@t-online.de

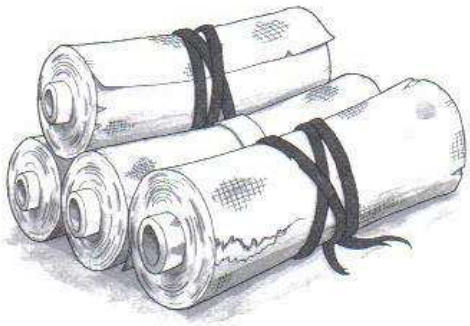
GreenSauce Carsten Kühn

Bujinkan Budô Densho

In the Japanese language, the term *Densho* stands for the scrolls that contain the knowledge about techniques, strategies or training methods and that have been supplemented continuously over centuries and passed down through generations.

However, these scrolls seldom contained all the important things and the texts were oftentimes composed in such an incomprehensible way that only direct students could read and interpret them. Today, this makes it very difficult for us to clearly determine if the content actually describes the learning of a technique or a technique sequence, or if it is only referring to a particular movement principle. In addition, the writing of many of the scrolls can either be scarcely deciphered, or the composer was a bad illustrator or the handwritten comments allow several different definitions and interpretations.

One of the main problems, however, is that the original scrolls were written partly only in note form, like for example: "*When he strikes, step away, kick and throw.*" But in which direction should we step? How and in what direction should we kick or throw?



When a certain principle was only to be illustrated and trained by means of a *Kata*, it was often of no importance whether one moved to the left or to the right side to avoid the attack. In contrast, it was extremely important to exactly observe an angle or a distance when carrying out a joint lock technique typical for this *Ryû*.

This also explains why there are so many different forms that have been passed down. As a situation in life will never repeat itself in the same way and each person is different, it should be pointed out to the martial arts student that normally each fight reveals new aspects. Furthermore, it should be made clear to him that these situations cannot be foreseen and can therefore not be practiced beforehand. If he is aware of these facts, he will be prepared for them mentally, and will therefore not be completely unprepared. A student, however, should get the chance to cope practically with any kind of situation that may arise. This can only take place through training.

Oftentimes, it helps us to have knowledge about how and at what point in time this school was created, what principles it had, what stances, strike, kick and throw techniques were mainly used and, above all, what feeling of movement they are accompanied by!

Possible errors in translation (e.g. from Japanese into various other languages and ultimately into German) or mistakes when sorting the individual pieces of information into the wrong order, can result in contradictory descriptions of how a *Kata* is performed "correctly". Whereby one of the most important principles of the *Togakure Ryû* is that there is never actually a right or a wrong way of carrying out a technique.

"TWO TRUTHS CAN NEVER CONTRADICT EACH OTHER."
Galileo Galilei (1564 – 1642)

The same problem exists when naming the individual *Kata*. There are always several ways of translating a text into another language. Furthermore, there are different kinds of pronunciation and also spelling. In Japanese in particular, free use with words is popular, which is reflected in the *Kata* names that often feature "flowery" transcriptions. The terms used in this book are the ones most commonly used in the *Bujinkan*.

As, for reasons mentioned above, there are different ways of executing the different *Kata*, I have – for a better understanding - decided to describe only one for each *Kata*. This will allow each teacher to teach the individual Kata with an open mind by adding from his own experiences and his own preferences. It is these *Henka* that bring life into the *Kata* of *Bujinkan Budô Taijutsu*.

Even *Hatsumi Sensei* says that we ourselves should always vary and, for example, once in a while also practice individual *Kata* with a "feeling of movement" of another *Ryû*.

Kukishinden Ryû Happô Bikenjutsu, 九鬼神伝流八法秘剣術
Shinden Fudô Ryû Dakentaijutsu, 神伝不動流打拳体術
Takagi Yôshin Ryû Jûtaijutsu, 高木揚心流柔体術
Gyokko Ryû Kosshijutsu, 玉虎流骨指術
Gikan Ryû Koppôjutsu, 義鑑流骨法術
Kumogakure Ryû Ninpô, 雲隠流忍法
Kotô Ryû Koppôjutsu, 虎倒流骨法術
Gyokushin Ryû Ninpô, 玉心流忍法
Togakure Ryû Ninpô, 戸隠流忍法

How to train the kata

PHASE 1:
The student first learns the basic forms of the individual fist or feet techniques and the joint lock and throwing techniques. Thereafter, slowly and step by step, he learns the complete sequence of a *Kata*.

PHASE 2:
In order to enable the student to get a better understanding of the principles of the *Kata* or of a certain movement, he will now practice various *Henka*. Here, teachers like to profit from their own wealth of experience. (By teaching how to perform a *Kata* from a kneeling position rather than from a standing position, by attacking with different weapons etc.)

PHASE 3:
The pure learning of the basic *Kata* is now completed. In order to refine these technically, additional counter techniques can be taught. This means that the attacker will now try to counter all your counterattacks.

Firstly, the different points in time when the counterattack will take place will be distinguished. For example…

… to offer no chance for an attack.
… at the start of a technique already.
… while executing a technique.
… when the technique becomes fully effective.
… after the technique has been executed.

The symbolic "element" under which the particular technique is carried out is also distinguished.

These elements are, for example, differentiated in:

- ✧ Earth (e.g. the hindering of the technique)
- ✧ Water (e.g. twist yourself out/free yourself right at the beginning)
- ✧ Fire (e.g. use a more dominant technique yourself)
- ✧ Wind (e.g. playfully allow the flow of the opponent's movement and counter if necessary)
- ✧ Void form (e.g. the use of weapons or mental attacks)

PHASE 4:
The techniques are now trained with many different opponents. That means even with "difficult" training partners who prefer to block or who are immobile or very strong. And, of course, in contrast to smaller, weaker opponents where

one possibly needs to be more concentrated. Training with friends and acquaintances who have other fighting styles is invaluable.

PHASE 5:
Once a student has internalized a *Kata* and its counter techniques, he has to go back and start again "from the very beginning". He starts to learn the *Kata* again with all its details in a completely new way. But this time in a way where no counter attack is possible.

PHASE 6:
I personally see the last phase as being that point in time when you don't think about how to move. Your head only tells you what the effect on the opponent should be. Your hands, feet and hips know of their own accord what has to be done. "Don't think, just act!"

The techniques should now flow without stagnation or angular movements. Now, only timing and rhythm are refined. Finally, the *Kata* can now be trained with the feeling of movement of other *Ryû*.

The rule of the eight

- ✧ There are at least eight directions (or possibilities) how a technique can be executed.
- ✧ There are at least eight possibilities how to counter each of these executions with one counter technique.
- ✧ There are at least eight possibilities how to hinder each one of these eight counter techniques.

Taijutsu Ukemi Gata

The important thing about this form of the *Taijutsu* (also known as *Shukô Waza*) is that during *Ukemi*, it is your decision whether you attack or defend yourself. However, it generally depends on the essence of the *Ukemi*: to avoid an attack. In order to better understand the principles of each of the *Kata*, *Shukô* are worn during training. (Safety models made of plastic or rubber are offered by the trade for riskless training.)

Shinobi Gaeshi Gata

These are movement and behaviour patterns and courses of action when being discovered after entering enemy territory.
Information on the construction of the walls and their roofs as well as how one behaves on the terrain with respect to climbing techniques, fighting and the perception of danger on enemy territory are communicated here. These deal with concrete forms (technique 1-8, pages 42-56) as well as principles (technique 9-12, pages 58-64). However, in order to explain the principles, only the latter illustrates a few examples and possibilities of how you should move and at the same time use weapons.

For safe training using *Metsubushi*, we recommend you fill the blinding eggs with commercially obtainable baby powder. This is very fine, it doesn't clump and is quite harmless if it gets into the eyes, nose or mouth of the training partner.

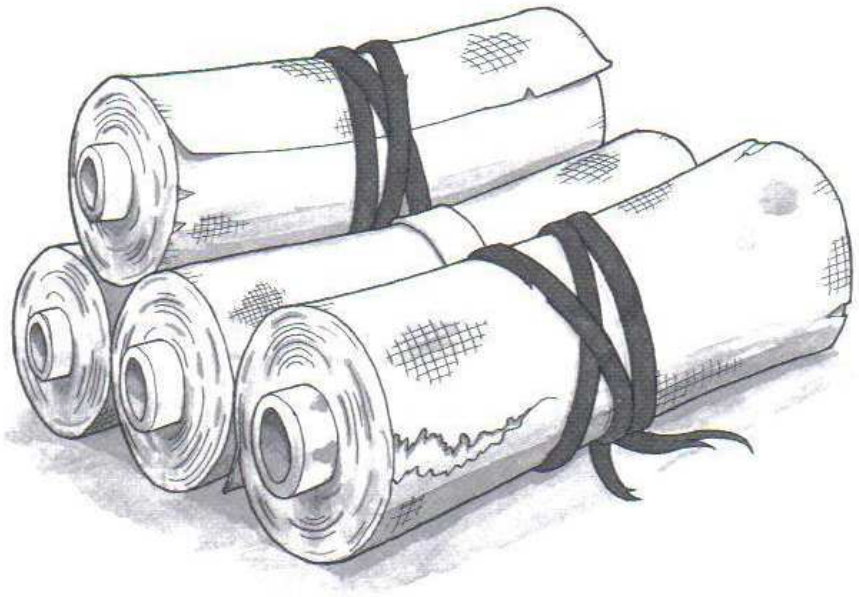
Santô Tonkô no Kata

In dangerous situations, the *Ninja* were trained to apply the natural principles of the *Godai* (five elements) of escape and hide. If the enemy were superior in number, the *Ninja* used *Metsubushi* (blinding powder) to disappear or to defeat the enemy. The techniques of the *Santô Tonkô no Kata* are based upon the use of *Metsubushi*, the utilisation of *Senban Shuriken* as well as the *Go Ton Tongi* – escape techniques involving the five elements of earth, water, fire, metal and wood. *Metsubushi* and nine *Senban Shuriken* are hidden in the top inside pocket of the jacket. These elements used during surprise attacks are most effective when used in sensible combination with the *Taijutsu*.

Masaaki Hatsumi at the *TaiKai* in London in 1991: "*Santô Tonkô no Kata* are ice walking techniques. They can be applied on every kind of surface, on every terrain, in every situation, as it is especially balance that is being trained here."

Togakure Ryû Ninpô Taijutsu

戸隠流忍法体術



Togakure Ryû Ninpô

戸隠流忍法

This espionage system, founded by *Daisuke Nishina* (later known as *Togakure*) at the end of the 12th century, developed from different martial arts and is one of the oldest, still existing *Ninjutsu* schools. The techniques and skills of the *Togakure Ryû* also had a great influence on all the other approx. 70 *Ninja* schools.

The needs of the *Ninja* or *Shinobi* (different interpretations of the same characters) for a close combat system were unique. For example, endurance training, silent/invisible movement, climbing, riding, swimming, survival in the great outdoors, disguising and knowledge on architecture, astronomy, geography, poisons, hypnosis, medicine, meteorology, the handling of fire and of courtly arts such as making music, singing and dancing ultimately all belonged to the training of a *Ninja*. The martial art had to be able to be applied universally, regardless of what school the respective opponents came from. As completion of the order was always highest priority, the risk of being injured or killed during "unnecessary" fighting was simply too big. However, when a confrontation was unavoidable, the trapped *Ninja* worked more with distraction and confusion by flinging blinding powder, throwing stars, large nets or any other objects he could get to that were standing around randomly at his opponents.

Contrary to what is worn by the *Ninjas* in today's films, the clothes of the *Shinobi* were in no way deep black. At that time, there was no possibility of colouring material with this intensity. Suits in a so-called redwood dyed dark red or in indigo blue were rather more common. Occasionally, reversible suits were worn whereby the inner and outer sides were of different colours according to where they were to be worn. For example, light blue for camouflage in water, white for snow, brown and green for forests. It is also historically proven that chain mails were used that were worn over or under the clothes. Contrary to the chain mails worn by European knights, the Japanese versions were of a clearly finer structure and thereby lighter.

The masks of the *Ninja* differed in accordance with which clan you belonged to or personal preferences. The one best known to us in the West is the completely covered up head where only a small vision slit remains free. The Japanese, however, prefer to leave nose and ears uncovered in order to be able to breath more freely and hear better. Oftentimes, just a hood or only a face mask were used. The latter mostly depicted grotesque faces of demons in order to intimidate superstitious opponents.

The Kanji for *Nin* 忍 has two official meanings: on the one side it means "hiding/camouflaging yourself". Combined with the *Kanji* for "person" 者, *Ninja*/*Ninsha* can be translated into "a person hiding himself" or colloquially "shadow warrior". But the sign also stands for something like "enduring / tolerating" and thereby very accurately describes the almost inhumane training methods of the secret agents at the time. Through this hard training, they achieved physical capabilities with which they could respond to every kind of situation, and with their strong but also flexible spirit, they developed an awareness to be able to survive anything.

However, these are not the only possible interpretations as the pictogram can be divided into two independent *Kanji*. The top one is the sign for blades (cutting edge) 刃, and the bottom one stands for heart 心. Therefore, according to which way it is read, a *Ninja* is someone whose life should be devoted solely to martial arts. In contrast, the blade should be led away from the heart which indicates that a warrior always has the choice of either taking a life or sparing it.

Principal approach of the *Ninja*:

- ✧ escaping from the opponent,
- ✧ getting out of the way of the opponent,
- ✧ influencing the opponent.

The major doctrines of the *Togakure Ryû* are:

- ✧ Avoid violence as *Ninpô* is *Bujutsu.*
- ✧ Carry the sword peacefully. It should protect country, family and nature.

Hatsumi Masaaki says: "In order to be able apply the strategies of the heaven, the earth and human beings sensibly, the *Ninja* must become one with the universe and must embody the essence of the flowers and the bamboo. He must know when he has to bend with the wind and when not. You have to become the emptiness yourself.

Should anybody ask us if there is something like the basic techniques of *Ninjutsu*, we will reply with no. Should anybody ask if he is carrying out the techniques correctly in one way or another, we will reply that there is neither a right nor a wrong way. The basic techniques of the *Ninjutsu* described by us are only a form of embodiment of the condition that one goes through on the path to enlightenment.

The *Togakure Ryû Ninpô Taijutsu* is structured in individual steps and forms:

- ✧ *Taijutsu Ukemi Gata.*
- ✧ *Shinobi Gaeshi Gata.*
- ✧ *Santô Tonkô no Kata.*

Each one of these weapon-free forms can (and should) also be practiced with weapons. In Japan, some of these forms are even taught only with *Shukô* or *Ninja-tô*. There is one other area with *Gotonpô* forms that includes, amongst others, movement and swimming techniques. These, however, are difficult to explain in book form.

One notes that the *Kata* of the *Togakure Ryû* do not prescribe certain techniques, but rather different situations for which solutions can be trained. Since more important than the technique itself is the feeling for movement and the sense of diversity and possibilities offered by the *Ninpô,* as well as the understanding of the principles in movement, approach, rhythm, deception and distance/timing. All *Kata* (and their *Henka*) can be trained both with and without the use of weapons (*Uke* as well as *Tori* – or both).

The body positions of the *Togakure Ryû* are all very low and wide. The movements are ground based and at the same time very free.

The main targets in *Taijutsu* that also include hard and quick unarmed fighting techniques for which *Ninja* weapons are also occasionally used, are the eyes, ears (hearing) and genitals. The *Togakure Ryû* is most effective in *Koppôjutsu* working with direct attacks on the bones and joints. Striking techniques such as *Ura Shutô Ken* do not go into an arch, but are almost leapt far and straight to the target. Locking techniques such as *Omote Gyaku* are applied and performed directly and straight.

The principle of the "hidden door" is shown here once again. "Open the gate and shut it again" means positioning one's own body as well as the arms and legs of our opponents in such a way that we are able to attack unhindered (open the gate), at the same time however hindering our opponent from being able to do something himself (shut the gate).

The use of weapons was adapted to each of the *Taijutsu* so that in ideal situations, each available object could be used to make close combat techniques more effective. Understandably, no *Ninja* went into battle with his complete arsenal. Comparable to a characteristic that we know from modern video games where the hero starts out on his adventures unarmed, the *Ninja* was more out to disarm his opponent and subsequently use the weapons he had captured.

The following weapons were part of the basic training of every *Ninja*:

Ninja-tô	The sword of the *Ninja* had a clearly longer handle for greater leverage in order to be able to block off strong thrusts better also with heavy weapons.
Shinodake	A small, short bamboo pipe that was used for breathing when hiding under the water surface. It could also be used as a blow pipe.
Bisentô	An extremely heavy pole weapon used especially for ramming and felling.
Kyoketsu/Shogei/ Kusarigama	Chain or rope weapon with different blades or hooks on the one end and weights or metal rings on the other.
Bô shuriken	Rod-shaped throwing blades single-pointed or with two points, in numerous shapes and sizes.
Metsubushi	Blinding powder that was thrown at the opponent.
Shukô/Tekagi & Ashiko	Hand and foot claws used to help when climbing. They were also used during close combat.
Teppan	Thin iron plates. A kind of blunt throwing star for close combat.
Senban	A sharp-edged throwing star with four points.
Yari	Japanese close combat spear.

Kihon Gata

(Basic forms)

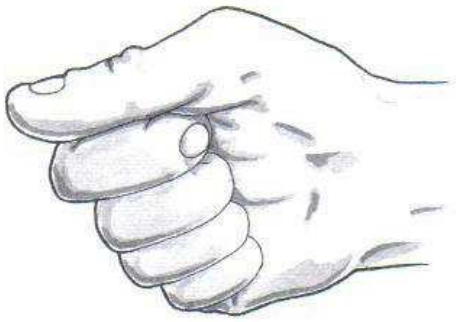
基本形

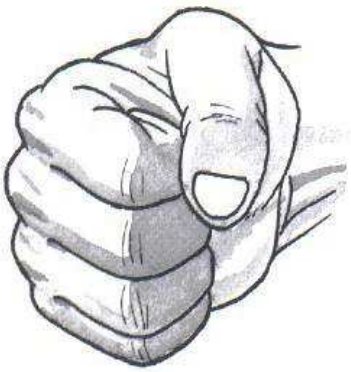
Kenzen Ichinyo 拳全一如

(The fist and different variants)

Boshi Ken/Shitô Ken (Thumb fist).
指刀拳

The thumb is lying on the fist and pushed slightly forward. Stab hard with the tip of the thumb as if holding a lance or a knife. In parts also combined with a jumping technique. With *Boshi Ken*, small body parts such as muscles or nerves are targeted.





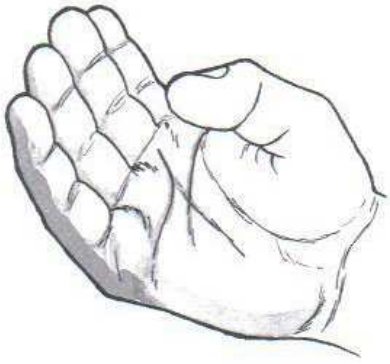
Fudô Ken/Kongo Ken (Immovable fist).
不動拳

Fudô Ken is the most common fist position in *Bujinkan Budô Taijutsu*. The fingers are clenched as tightly as possible into the palm of the hand. The thumb runs down the side of the fingers. Hold the fist in an upright position (*Tate*), i.e. like holding a long walking stick (or a mug). Usually, the fist is closed shortly before punching.

In the *Togakure Ryû*, the clenched fist is almost exclusively applied as a blocking technique whereby here the knuckles knock specifically against muscles and nerves as well as joints and bones.

Niô Ken (Little finger metacarpal bone fist).
仁王拳

Is similar to the hand posture *Fudô Ken* but in a different version. Here, the hitting surface is reduced by hitting only with the tip of the knuckle of the little finger. It either bounces against the target with high impact or is screwed in to the muscles in order to control *Uke*.



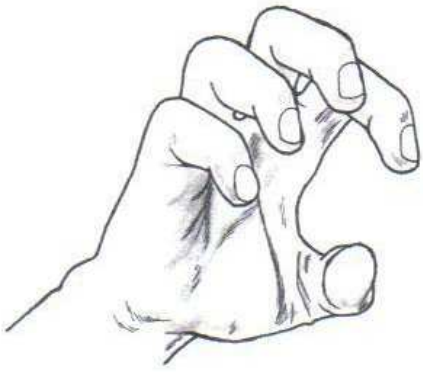
Kiten Ken/Shutô Ken (Sword hand fist)
起転拳

The famous strike with the edge of the hand. In *Bujinkan Budô Taijutsu*, the fingers are bent at an angle of about 90 degrees and thereby pressed together strongly between thumb and little finger in order to make the hand more rigid. The hand is held as if one would scoop water. The fist is usually opened to *Kiten Ken* only shortly before the strike.

In the *Togakure Ryû*, *Kiten Ken* is hit very straight and directly to the target. There is hardly any difference between *Omote* and *Ura* as this hand posture is usually only used to hide weapons that are being held in the hand. Compared with *Fudô Ken*, the striking surface is narrower thus increasing the effect.

Happa Ken (Eight-leaves fist)
八葉拳

Press impact with the open flat hand. Here, the impact when striking as well as the pain when hitting with the palm of the hand is effective. In the *Togakure Ryû*, the hand is usually held in *Happa Ken* when hand claws are worn hacking the target with their tips.

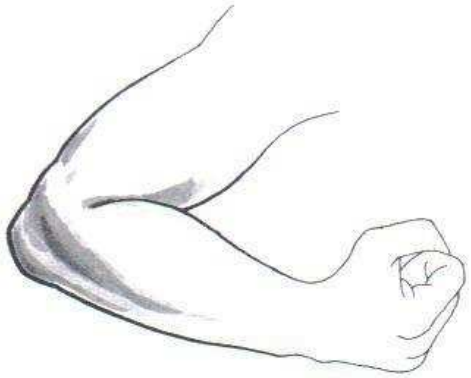


Shako Ken (Claw fist)
蝦蛄拳

Shako Ken is a generic term for all kinds of open claw strikes. Whether you scratch your opponent with your fingertips or grab him hard; whether using three or five fingers. Or whether you first of all push with the heel of the hand at the same time hacking with the fingertips subsequently grabbing or scratching. In any case, pain should be caused in order to divert him; to mentally and physically unbalance him.

Shuki Ken (Elbow fist)
手起拳

An arm weapon whose impact has an effect even through armor. With *Shuki Ken*, joints and the spine are usually targeted.



Kamae 構之

(Fighting postures)

Ichi no Kamae

一之構

(First posture)

This posture is very low with legs wide apart. Both heels are in a line (= *Ichi*). The body is leant slightly backwards. The front hand is stretched out to *Uke's* face. The rear hand is held on a level with the front shoulder, holding the palm of the hand towards the neck. Both hands are in *Shutô Ken*. The reason this is held this way is that when *Shukô* are worn, they are not immediately visible to the opponent.
This posture is also called *Ichimonji no Kamae*.

Doko no Kamae

怒虎之構

(Angry tiger defensive posture)

In many Chinese martial arts, this posture of the arms represents a jumping tiger when attacking. This posture is, like *Ichi no Kamae*, wide and low in a line, the body is leant slightly backwards. The right hand is held over the head in *Fudô Ken* with the back of the hand backwards.

Hachimonji no Kamae

八文字之構

(Figure eight posture)

This posture is like *Doko no Kamae*, wide and low in a line; the body is leant slightly backwards. Both hands are open whilst the arms are raised in the form of the Japanese *Kanji* for Eight. The front hand is stretched out to *Uke's* face. The rear hand is raised with the palm facing forward. In order to lure attackers closer, we lower the front arm and bend the upper part of the body and the face slightly forward.

Happô Gakure no Kamae

八方隠之構

(Eight directions hiding posture)

The left foot is placed slightly forward. The body is in an upright position with the hips kept low and the knees are spread widely apart. The arms are raised in the form of the Japanese *Kanji* for Eight and stretched above the head (like for example before throwing blinding powder [*Metsubushi*] with both hands).

Hira no Kamae

平の構え

(Natural flat posture)

Hira no Kamae is a posture that appears peaceful. The feet are about shoulder-width apart and the shoulders are drawn slightly backwards. This is not a typical posture of a *Ninja* in action, but a simple and neutral body posture he took in situations when meeting guards in order to look harmless in his disguise and thereby concealing his fighting skills. This posture is also known as *Shizen no Kamae*.

Hira Ichimonji no Kamae

平一文字之構

(Flat line posture)

We are standing very low in order to appear to be smaller and more inferior. The body is in an upright position and both arms are stretched out sidewards in a welcoming gesture. Thus, we are offering our opponent all unprotected parts of our body in order to tempt him to attack us in an overbearing and imprudent way. Our knees are bent in order to enable us to move away easily in all directions.

Tonsô no Kamae

遁走之構

(Escape posture)

Tonsô no Kamae aim at keeping *Uke* uncertain about what we think and feel. We insinuate that we are going in a direction different to the one we actually wish to go. For example, when we lean backwards, we move forwards or sidewards whereby we appear to look around fearfully. The body posture is similar

to *Ichi no Kamae*, the upper part of the body, however, is turned away a little from the opponent and bent slightly forward. The hands held in front of the stomach enable us to hold objects like for example *Metsubushi* or *Shuriken* which the opponent can neither see nor imagine we are holding.

Mokuton no Kamae

木遁之構

(Posture hiding between trees)

Kneeing *Tonsô no Kamae*, for example hidden behind a small tree or a bush.

Notes:

Taijutsu Ukemi Gata

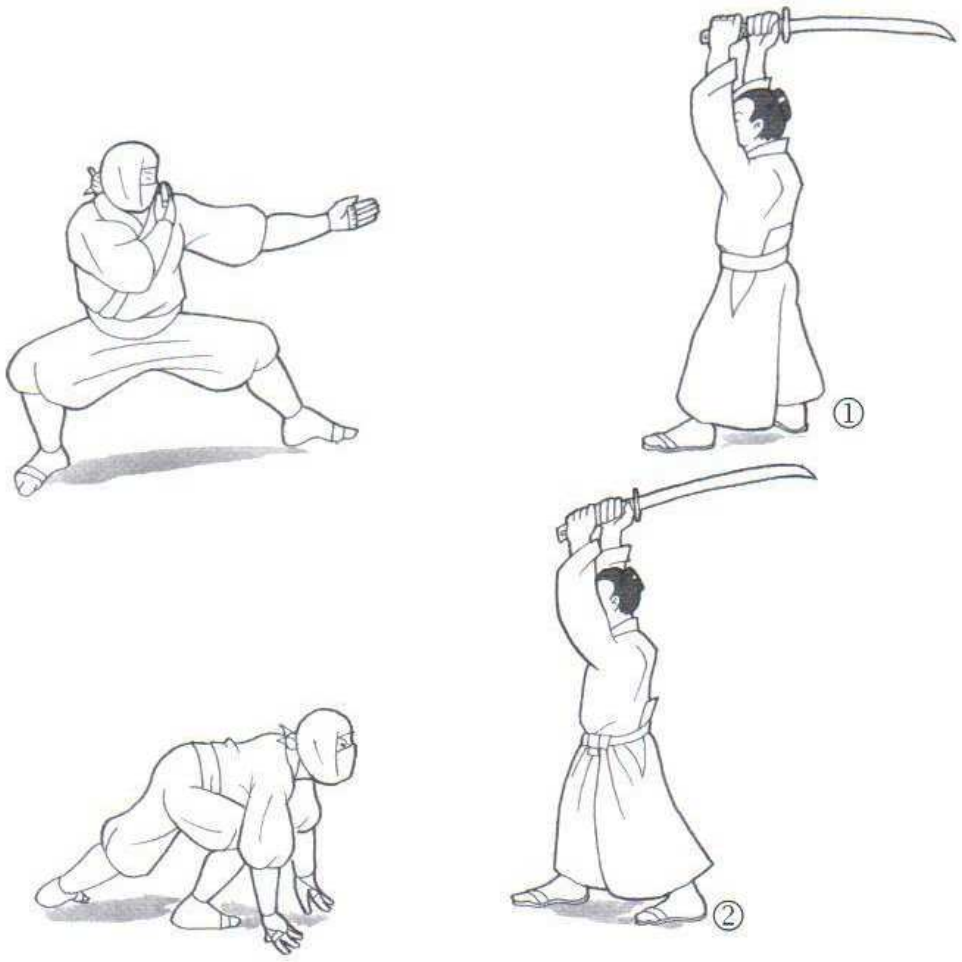
(Passive body skill)

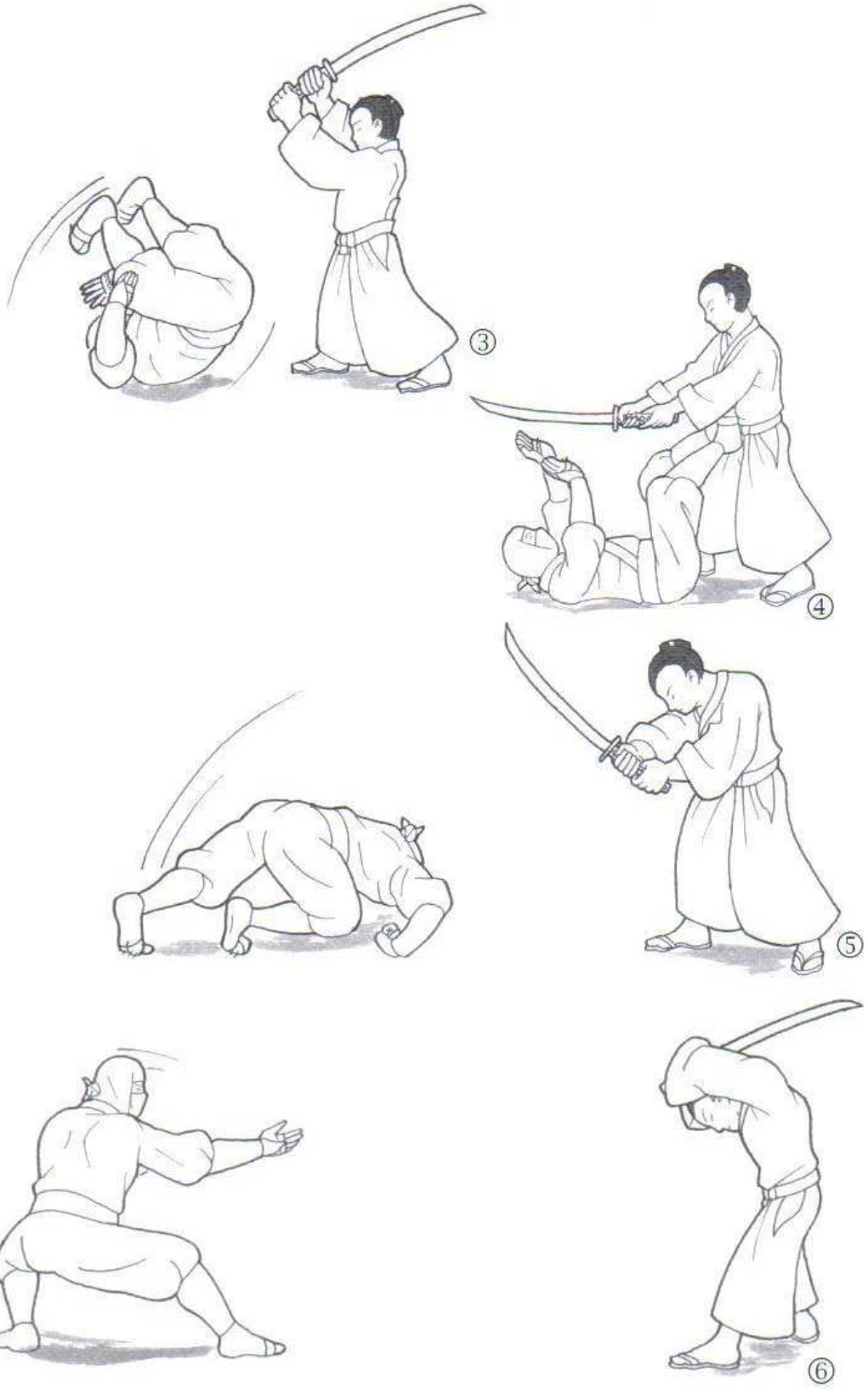
体術受身型

Kaeshi Dori 返し鳥 (Returning bird)

(1) Wait for the attack in *Ichi no Kamae, Uke* faces you in *Daijôdan no Kamae* holding a *Katana*.
(2) As soon as he attacks, jump forward
(3) …rolling directly to *Uke* (timing!).
(4) Make use of *Uke*'s reaction and push yourself away with both feet against his *Suigetsu* (using *Ashikô*-feet claws). (Protect yourself from his sword with your *Shukô*-hand claws!)
(5) Push yourself away from *Uke* using both feet,
(6) …and roll away with *Kôhô Nagare*.

- ✧ Always keep eye-contact with *Uke*, even when rolling.
- ✧ If you are fast and clever enough, you can jump at an angle directly forward and downwards without rolling.

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Ken Nagare 拳流 (Fist flow)

(1) Wait for the attack standing in *Ichi no Kamae*, *Uke* faces you in *Daijôdan no Kamae* holding a *Katana.*

(2) Just as he attacks you, jump forward with *Taiotoshi Sabaki* immediately hitting with your right hand (*Shukô*) towards *Suigetsu* with the intention of making him drop on his face.

(3) Roll backwards with *Kôhô Nagare.*

- ✧ After hitting his *Suigetsu* with your fist, you turn *Uke's* arms around in order to throw him in different ways.
- ✧ Always stay in the flow of your movement!
- ✧ This technique is also called *Ken Nagashi* 拳流し.

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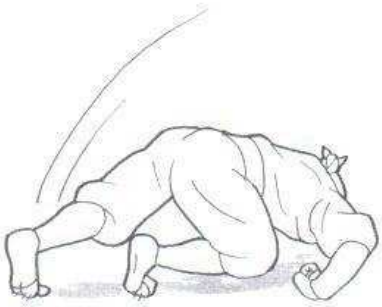

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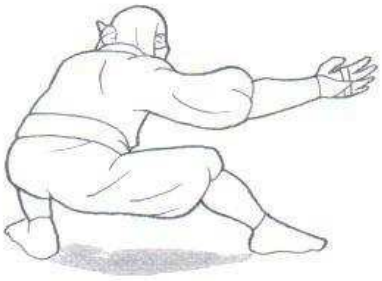

Ichi no Kamae 一之構 (First posture)

(1) *Uke* faces you in *Daijôdan no Kamae* holding a *Katana*. Wait for his attack standing in *Hira no Kamae*.

(2) As soon as *Uke* attacks, slide forward in *Ichi no Kamae*, evading his attack by sliding forward at an angle. Attack *Uke's* face with your front hand whilst your back hand controls the opponent's hands on the sword hilt.

(3) Disarm *Uke*.

- ✧ Understand the change of posture from *Hira no Kamae* in *Ichi no Kamae*.
- ✧ Practice different *Aruki* forms like for example *Yoko Aruki* or *Suri Ashi*.

Notes:

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Ittô Dori 一刀捕 (...capture of the blade)

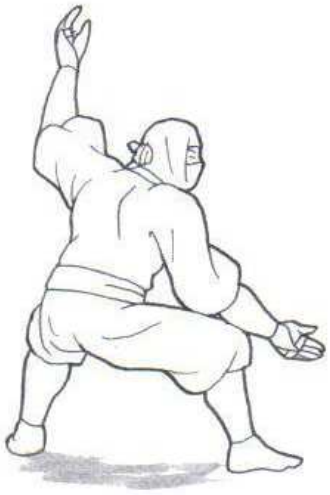
(1) Wait for the attack standing in *Hachimonji no Kamae*. When *Uke* attacks you with his sword in *Daijôdan no Kamae*, (your posture is the other way around [right/left]),

(2) ...lower your body and catch the blade with the inner side of the *Shukô*.

(3) Now attack his face with your left hand.

(4) Disarm *Uke*.

✧ When practicing with *Shukô*, it is important that the palms of the hands are at approximately the same angle as the falling blade. The fingers are then bent slightly backwards thus avoiding that the extremities are cut by the blade. The arm is bent in order to absorb the impact when *Shukô* and *Katana* strike together.



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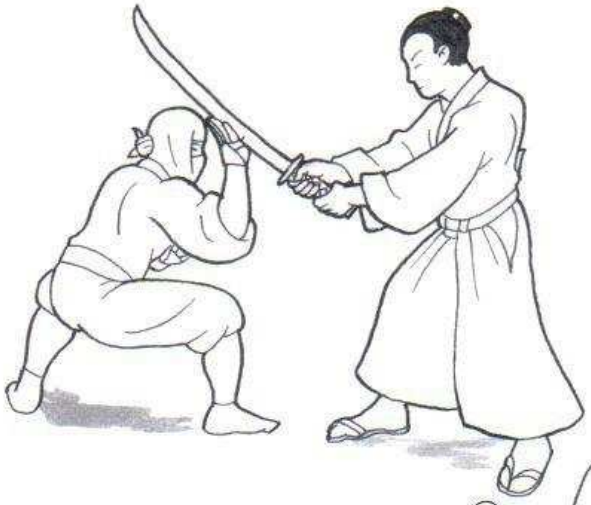

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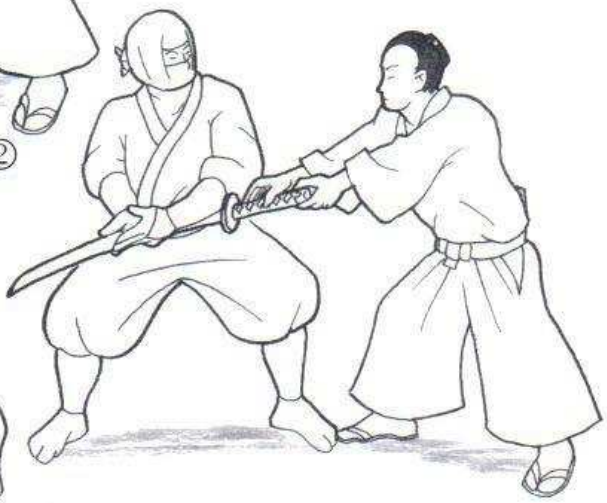

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Yoko Geri 横蹴 (Sideways kick)

(1) *Uke* faces you in *Seigan no Kamae* holding a *Katana*. Wait for the attack standing in *Hira no Kamae* (Hide the *Shukô*!)

(2) *Uke* attacks your stomach with a stab. Dodge to the left controlling the blade.

(3) Now from below, kick *Uke's* forearms with your right leg.

(4) As soon as your foot touches the ground, strike in the direction of his face with *Migi Shako Ken*.

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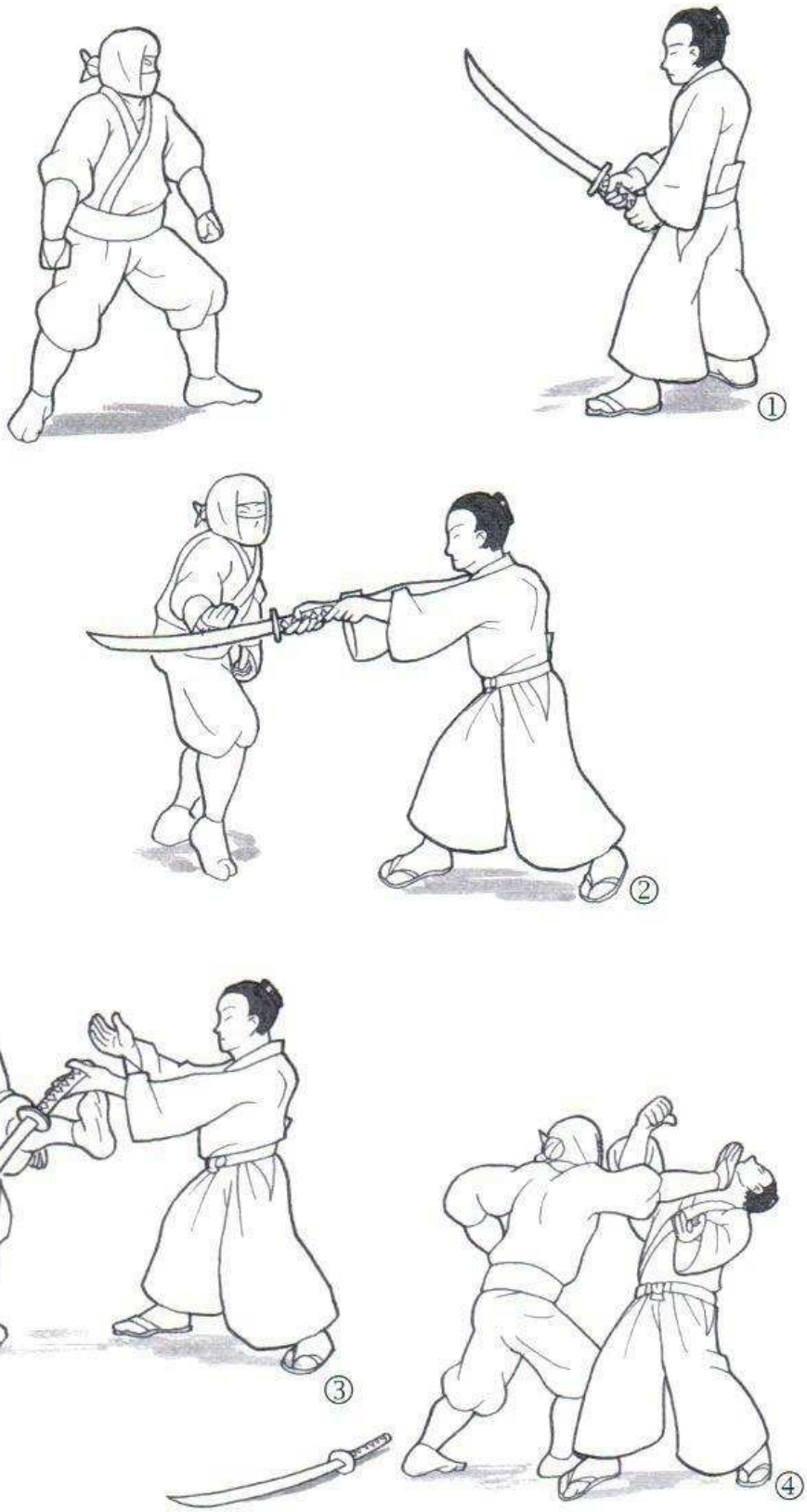
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Ittô Giri 一刀斬 (Single stroke and cut)

(1) Wait for the attack standing in *Ichi no Kamae, Uke* faces you in *Daijôdan no Kamae* holding a *Katana*.

(2) As soon as he attacks, dodge by lunging towards the left and forward and "hold" *Uke's* hands with your right hand.

(3) Your right hand secures the sword hilt whilst your left hand removes *Uke's* right hand from the hilt.

(4) Now take the opponent's sword and cut *Uke*.

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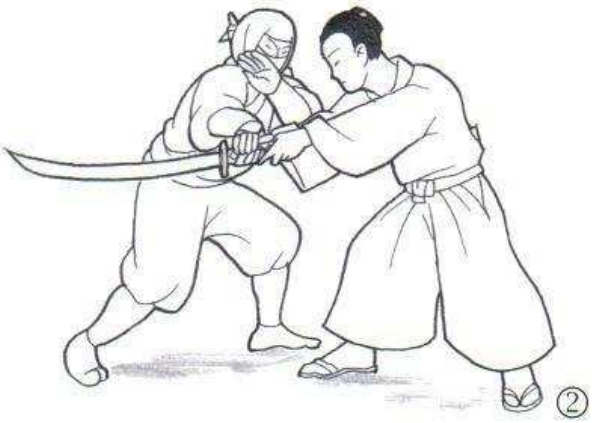
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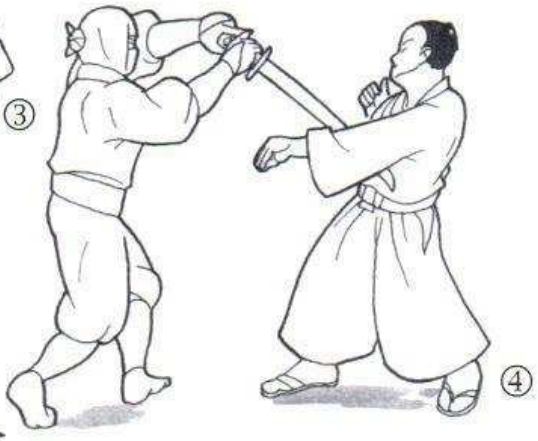
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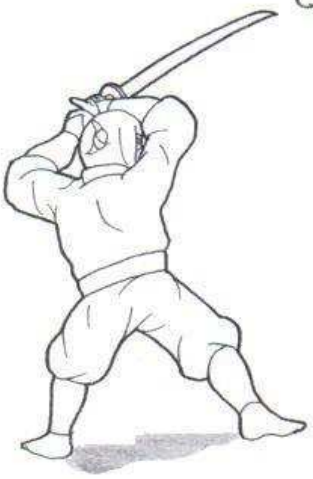
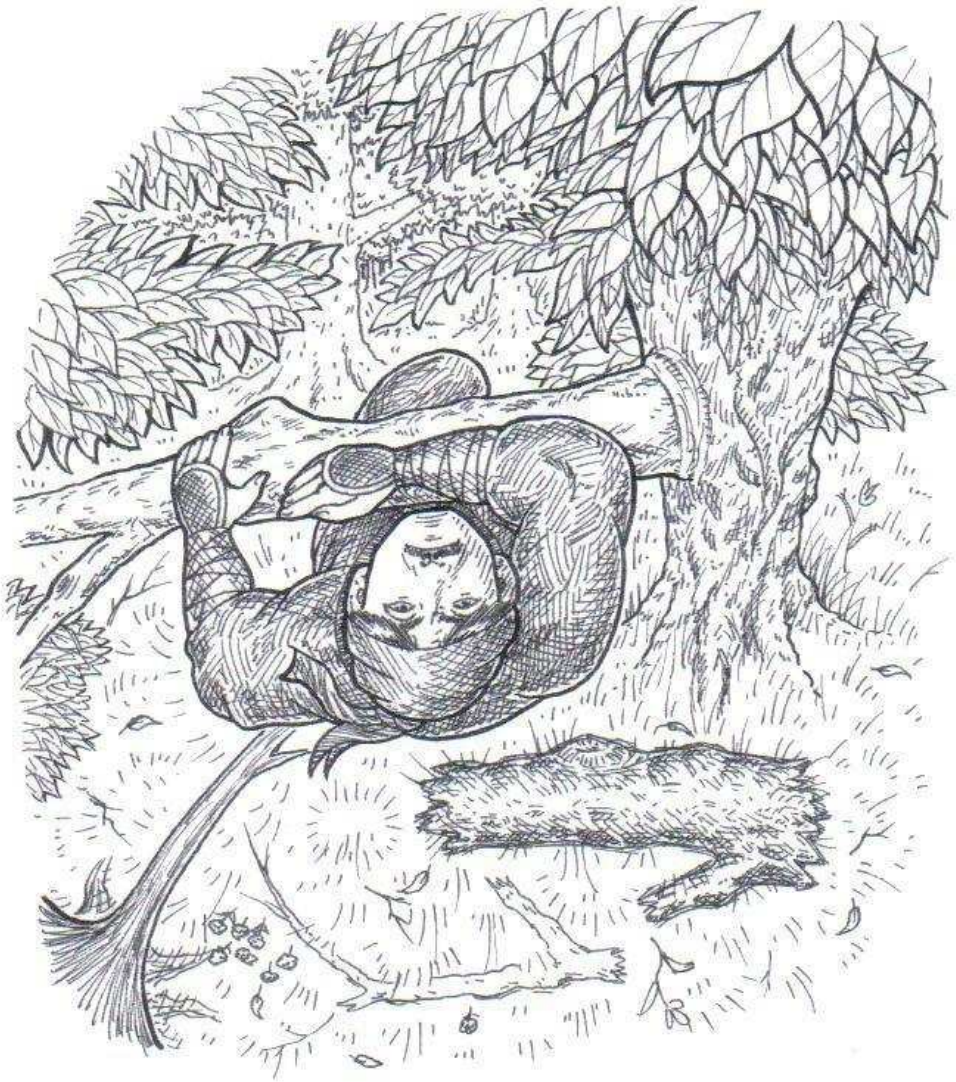


Shinobi Gaeshi Gata

(*Shinobi* forms of counterattack)

忍返型



Shige Gaeshi 重返 (defence from high ground)

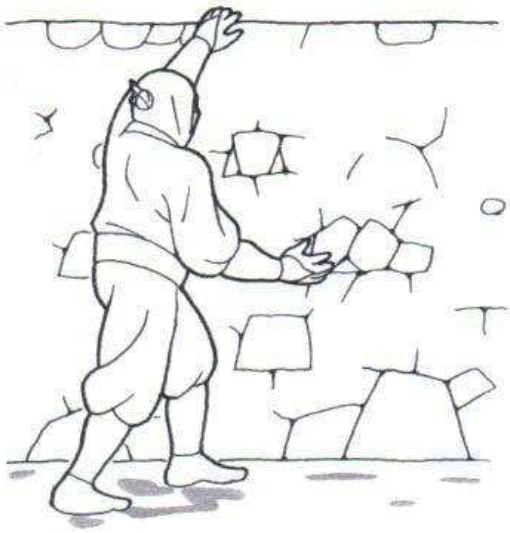
(1) You are standing on a wall.

(2) Grasp the edge of the wall with both hands. Pull yourself up with your right hand whilst supporting yourself with your left elbow against the vertical wall.

(3) Swing your body upwards and to the side,

(4) …and lie face down on the wall.

- ✧ During training, you can practise climbing by having some training partners carry (hold) a wooden ladder horizontally on their shoulders. The *Ninja* thereby lies down flat on this ladder.
- ✧ Also practice pulling *Shuriken* out of the inside pocket of your jacket and throwing them underneath your body (picture 4).



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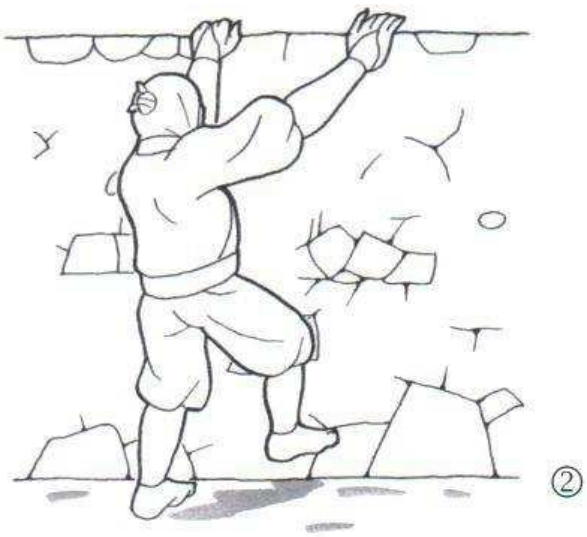

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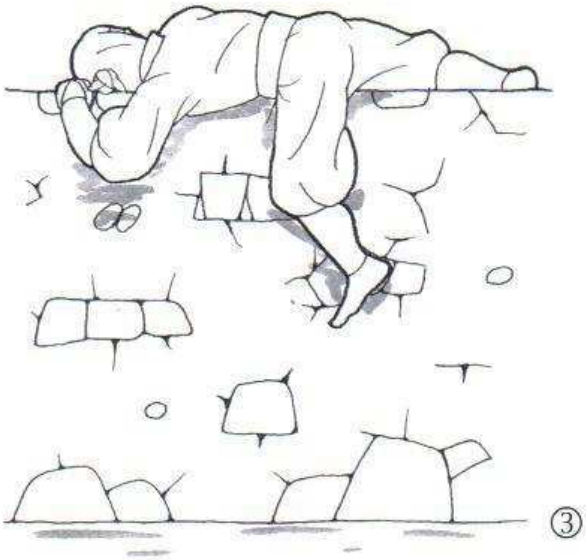

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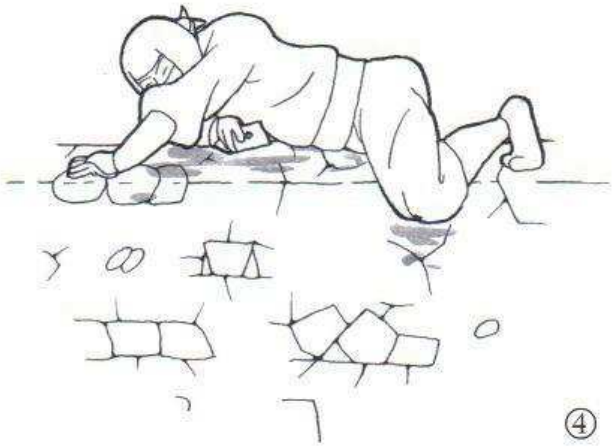

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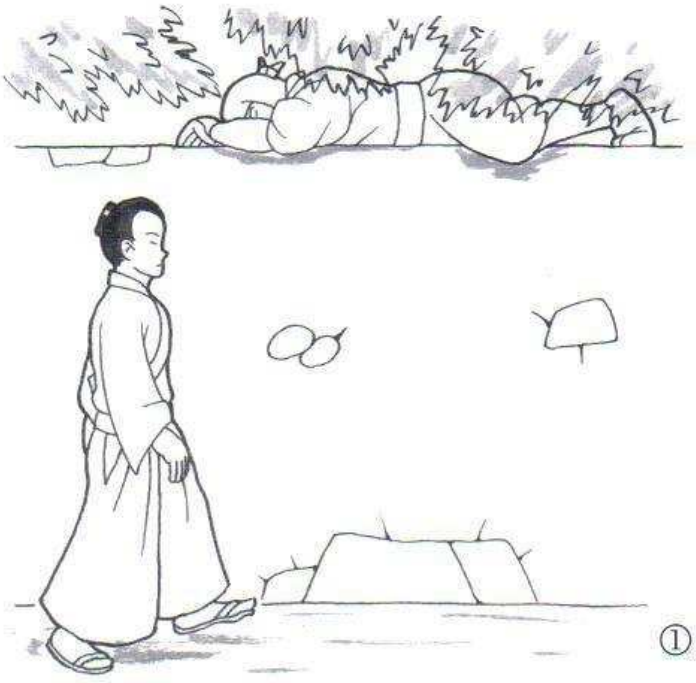
Shige Dori 重捕 (capture from high ground)

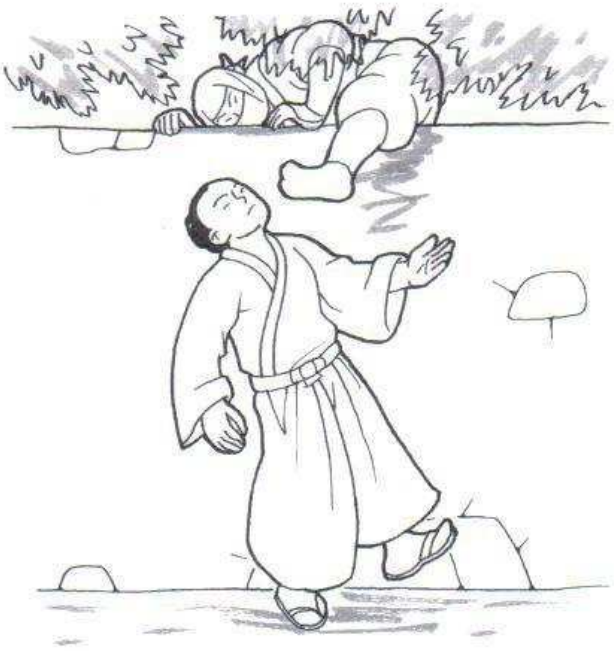
(1) You are lying face down on the wall and an opponent is approaching your hiding-place.

(2) Practice how to kick the opponent's head from this position when he is close enough

(3) …in order to then disappear to the other side of the wall.

- ✧ During training, the safe descent (jump down) can be exercised by having some training partners hold a simple wooden ladder on their shoulders. The *Ninja* thereby lies down flat on this ladder.
- ✧ This technique is sometimes also known as *Kasane Dori* 重ね捕.





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Sora Tobi 空飛 (…fly through the air)

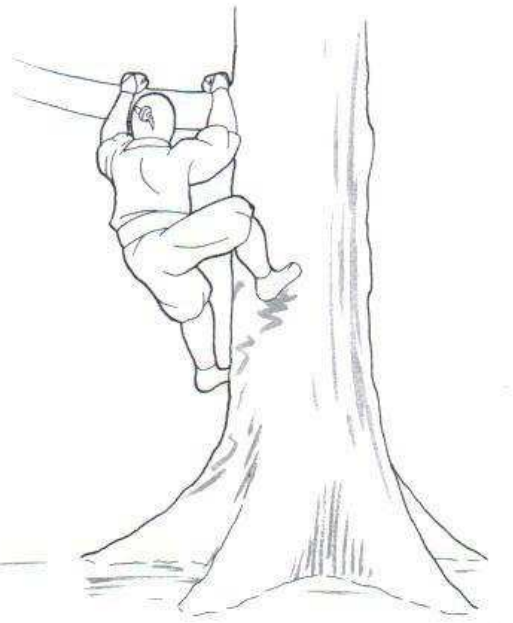
(1) Run up the trunk of a strong tree

(2) …and jump to the lowermost branch.

(3) Take advantage of the spring-back of the branch in order to jump further upwards.

(4) Grasp the next branch with your left hand.

(5) As soon as your feet have reached a safe position between the branches, you can throw *Teppan* with your right hand.



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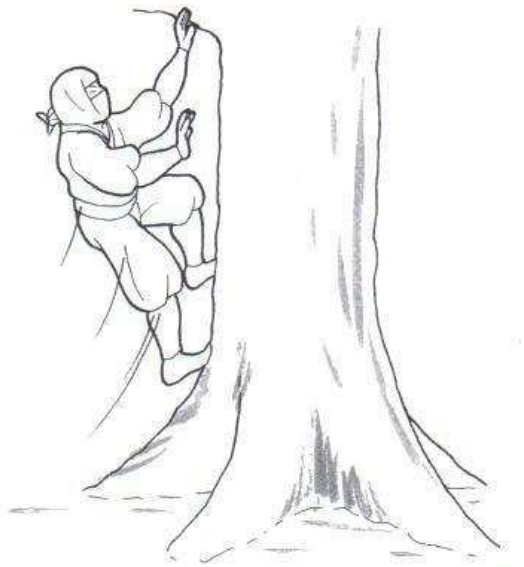

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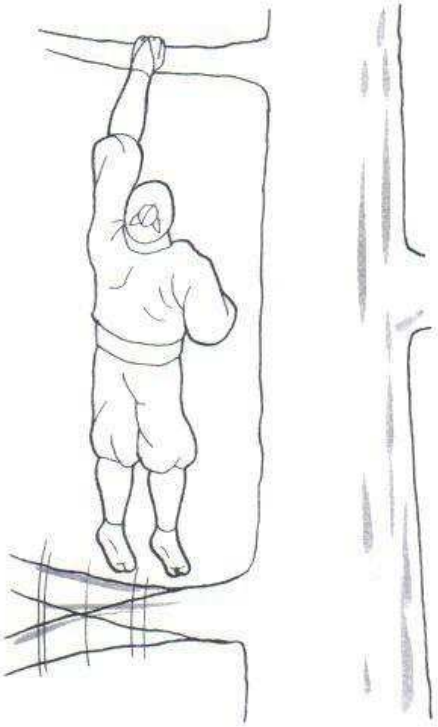

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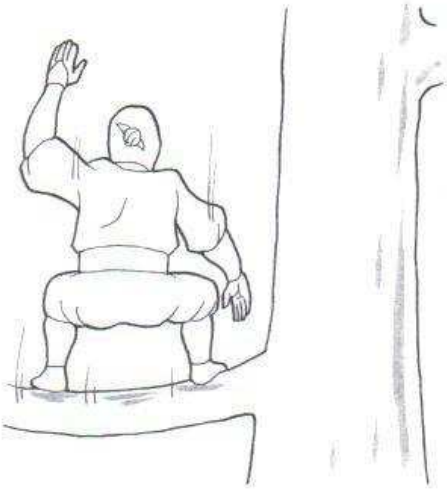

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Yoko Nagare 横流 (…sidewards flowing)

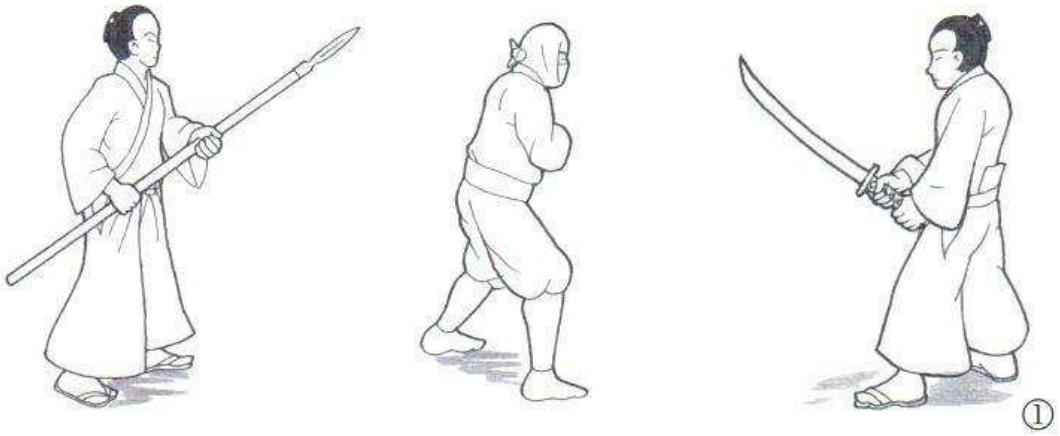
(1) Armed attackers are standing in front of you and behind you (*Katana, Yari*,...).

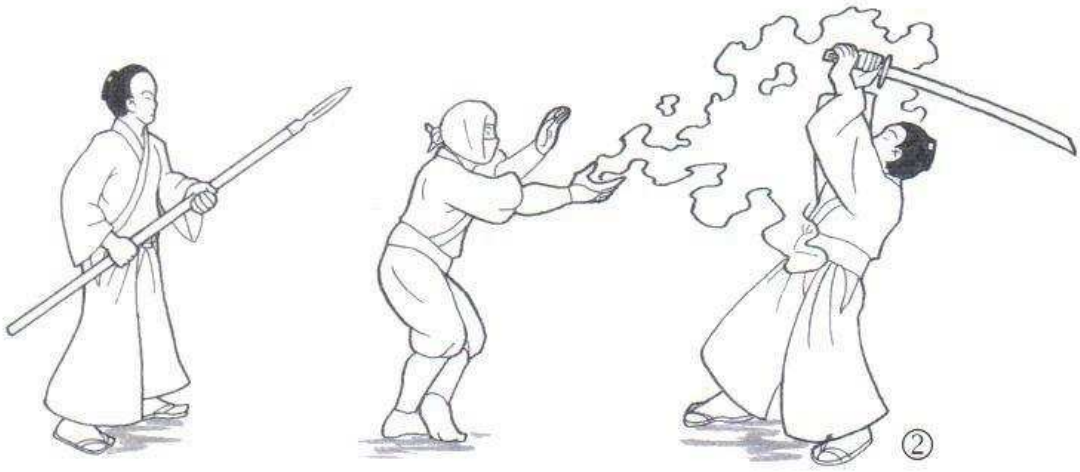
(2) Sense the moment of the attack and fling a *Kiai* at the opponent in front of you while at the same time throwing *Metsubushi* at him,

(3) … then immediately sink to the ground and swerve to the left with *Yoko Nagare*.

(4) Now throw *Metsubushi* into the face of the second opponent.

✧ While doing so, also practice throwing *Shuriken* or *Metsubushi* whilst rolling.

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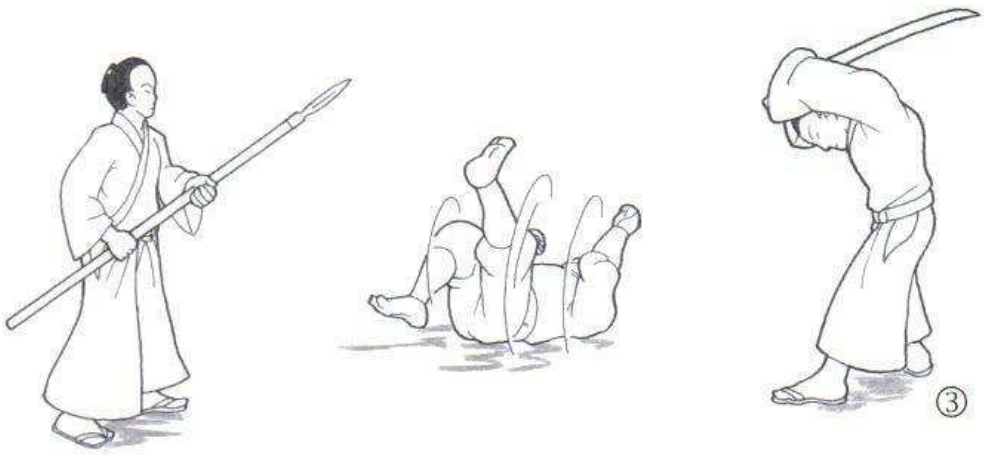
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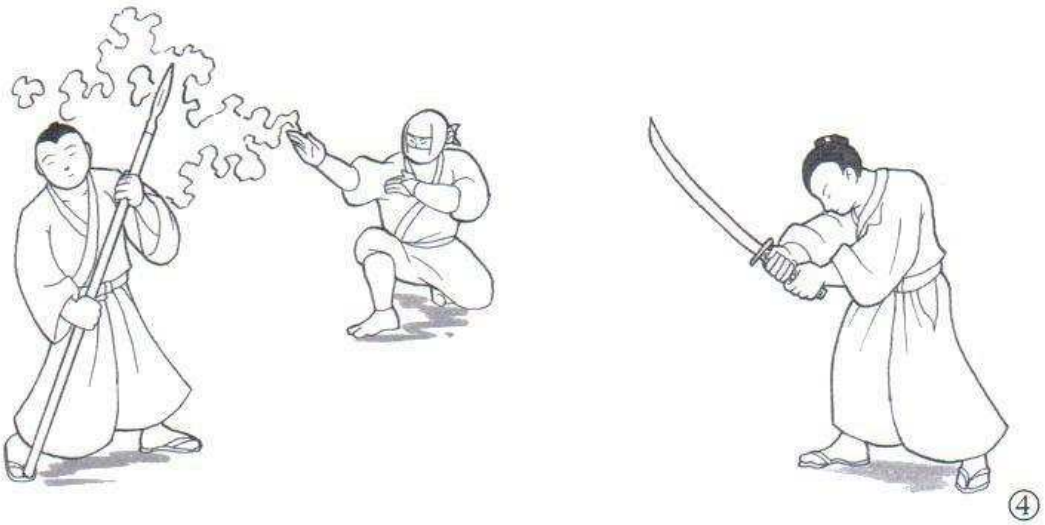
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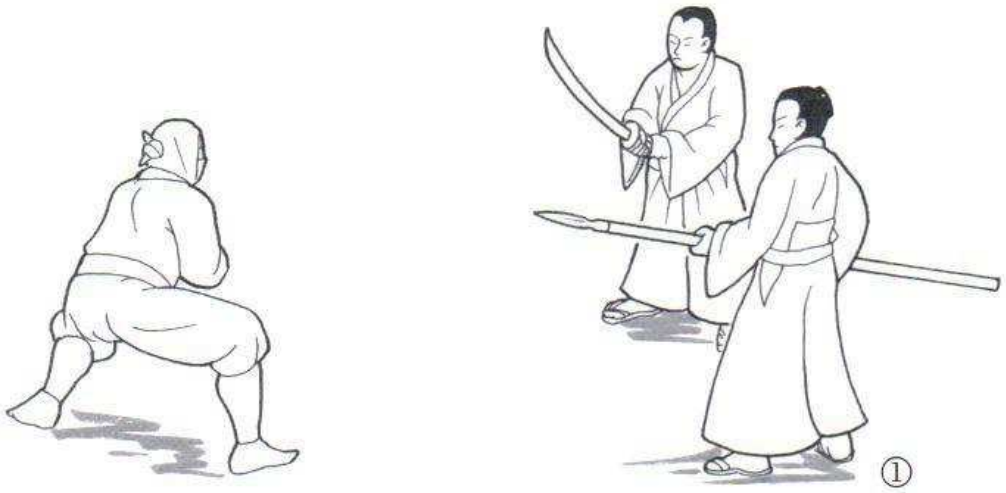
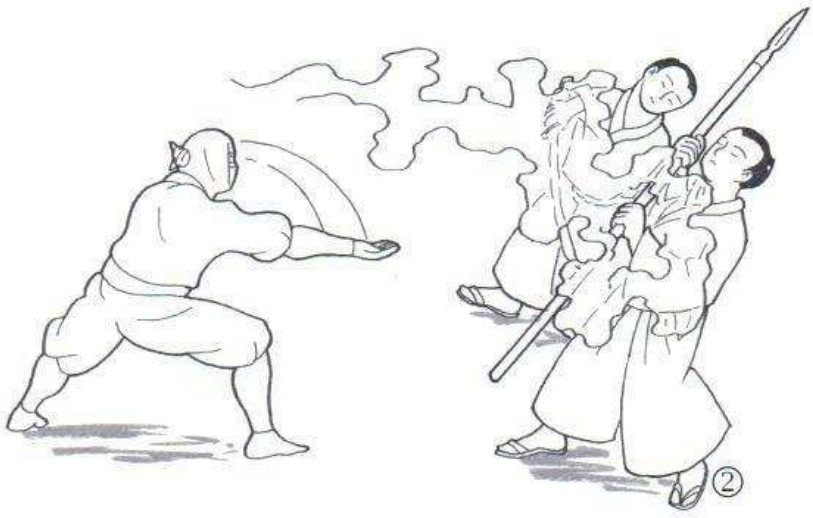
Ushiro Nagare 後流 (…backwards flowing)

(1) You are confronted with several attackers armed with *Yari, Katana,* etc.

(2) Making a wide arc, throw *Metsubushi* at their faces,

(3) …and escape silently by means of *Kôhô Nagare*.





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Hiden Gata 秘伝型 (secret form of teaching)

The following techniques are listed separately in the *Bujinkan* under the term *Hiden Gata* (secret form of teaching, exercises in *Sakkijutsu*). This classification does not exist in the *Togakure Densho*.
Sakkijutsu means "the art of feeling the intentions of the opponent" or to develop a supernatural sixth sense in this respect enabling a person to sense things (especially dangerous situations) which cannot be registered with the "usual" five senses.
What nowadays is known as the *Godan*-test (5th *Dan*) in *Bujinkan*, is mentioned under the term *Tenmon Jimon* in the section *Happô Hiken* of the scrolls of the *Togakure Ryû*.

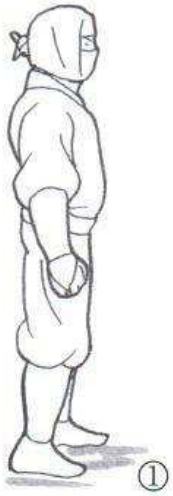
Chûgaeri 中返 (roll in the middle)

(1) Stand in *Shizen no Kamae*. *Uke* approaches you quietly and slowly from behind with a sword in *Hassô no Kamae*.

(2) As soon as you sense the danger, glide one step forward

(3) …and roll forward without using your hands.

✧ This technique is also known as *Chû Gaeshi* 中返し or *Naka Gaeshi* 中返し.



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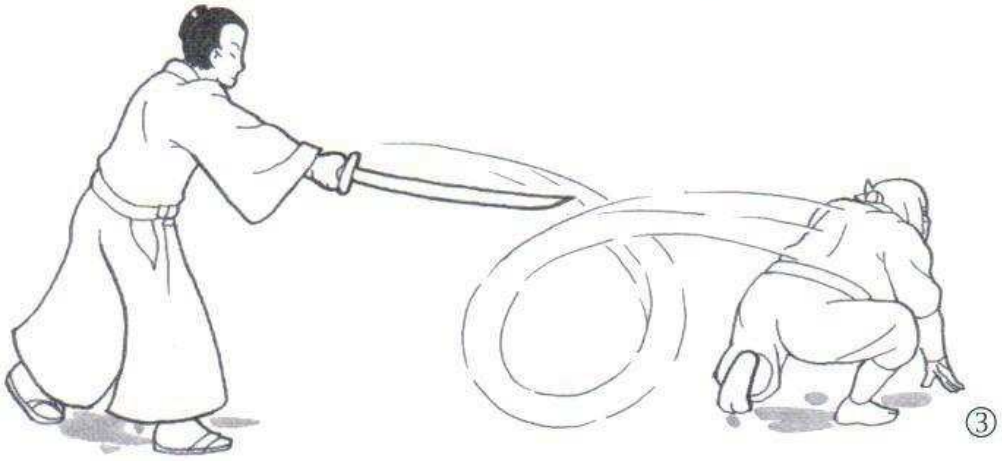

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Tobi Chigai 飛違 (changing jump)

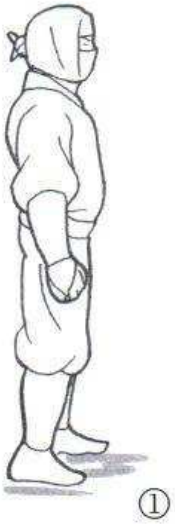
(1) Stand in *Shizen no Kamae*. *Uke* approaches you quietly and slowly from behind with a sword in *Hassô no Kamae*.

(2) As soon as you sense the danger, glide one step forward

(3) …and roll forward without using your hands.

(4) After rolling, take an additional jump forward, for example into a high tree, a bush etc.

✧ This technique is also known as *Tobi Gaeshi* 飛返し.



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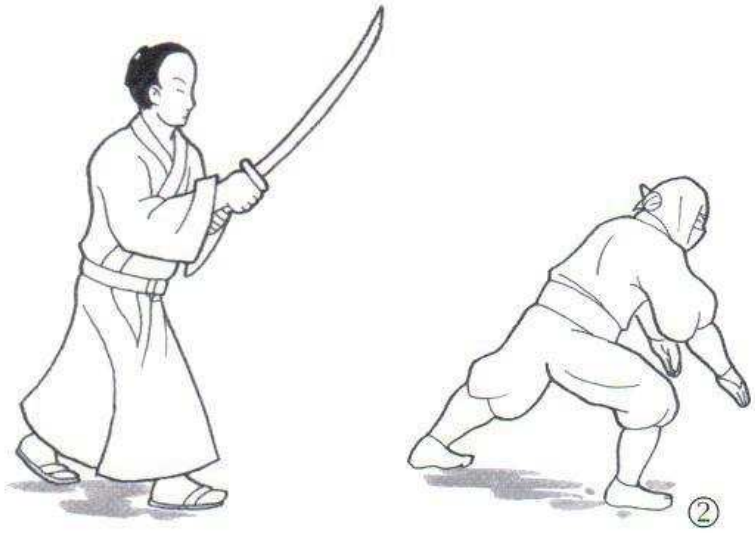
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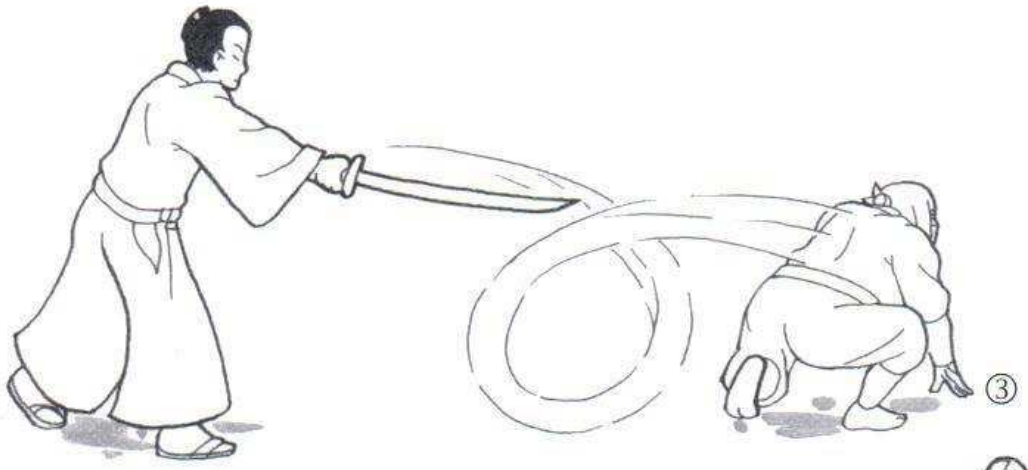
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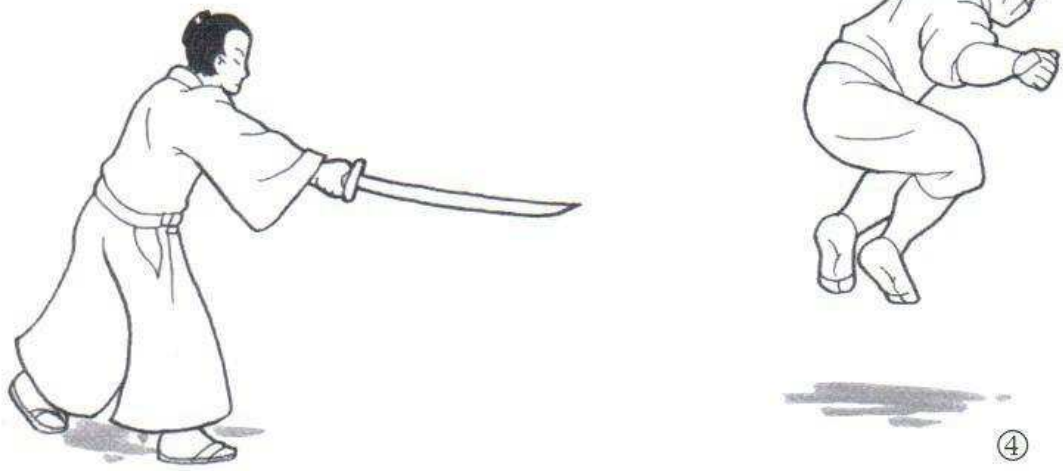
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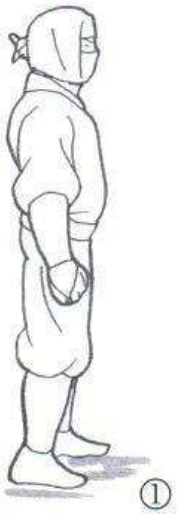
Yoko Gaeri 横返 (Side return)

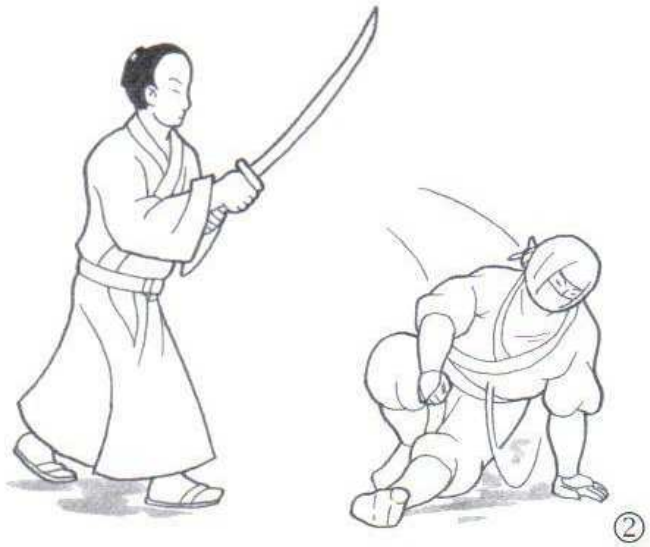
(1) Stand in *Shizen no Kamae*. *Uke* approaches you quietly and slowly from behind with a sword in *Hassô no Kamae*.

(2) As soon as you sense the danger,

(3) …execute*Yoko Nagare* in order to escape from *Uke*.

✧ This technique is also known as *Yoko Gaeshi* 横返し.





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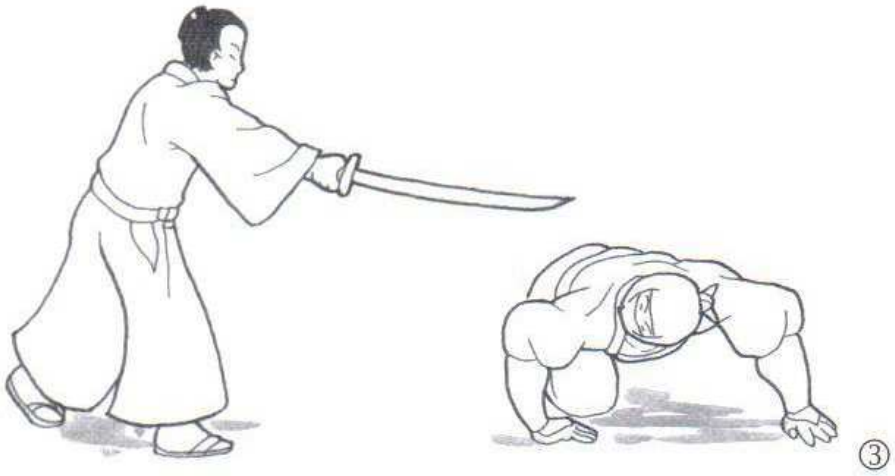

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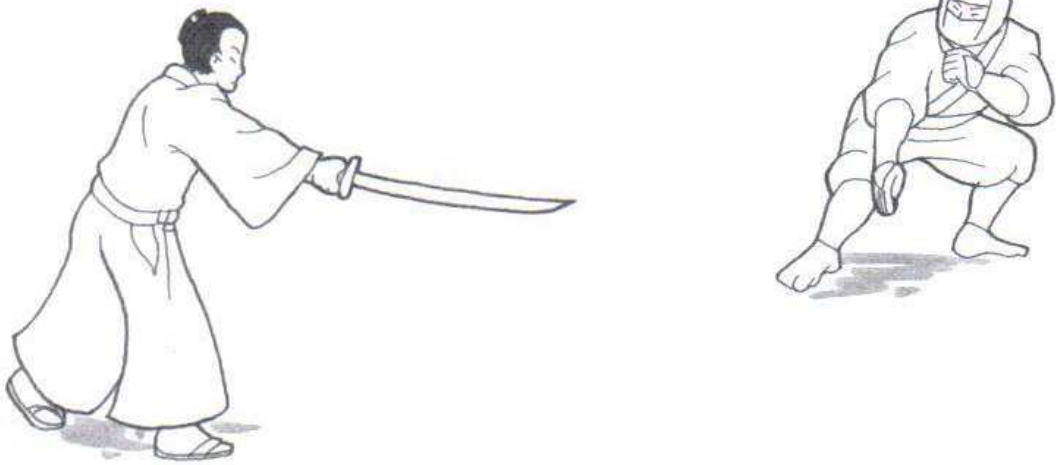

Ittô Nage 一刀投 (…throwing the sword)

(1) You are facing an opponent who is bearing a sword.

(2) Precisely at the moment you sense certain death, draw your sword from the left cutting *Dô Kiri* towards your opponent,

(3) …thus enabling you to escape.

- ✧ Guide your sword straight to *Uke* in a throwing movement.
- ✧ Depending on the situation and distance, throw it like a throwing knife. (*Ittô Nage*).

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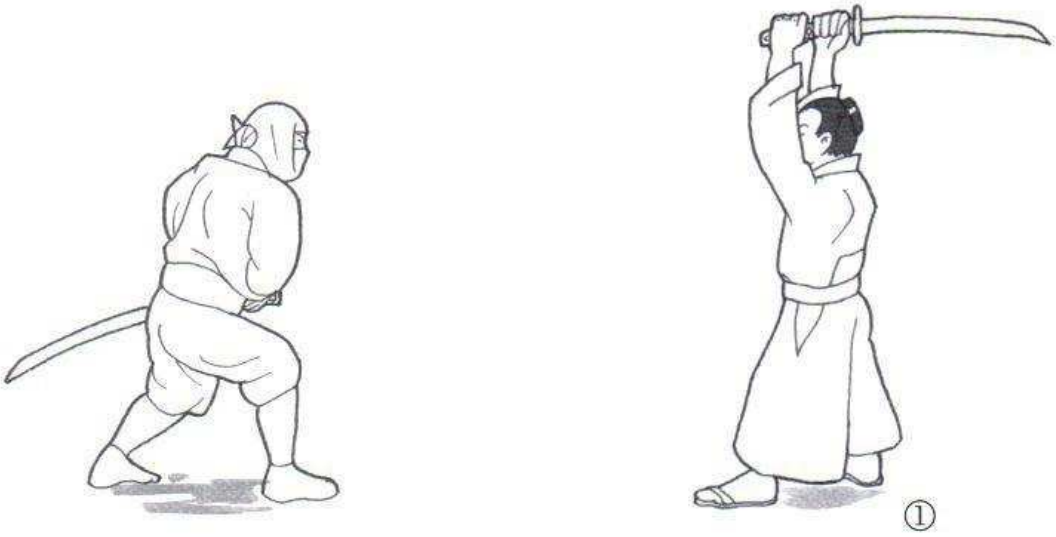

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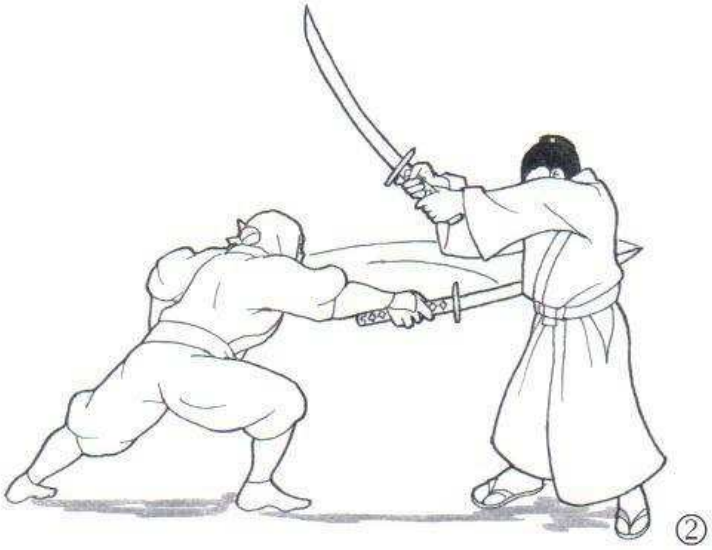

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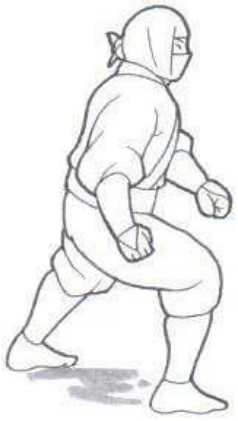
Teppan Nage 鉄盤投 (...throwing stars)

(1) You are facing an opponent bearing a sword.

(2) Right at the moment *Uke* attacks you, with your left hand, take a set of nine *Teppan* (*Senban*) out of the inside pocket of your jacket.

(3) With your right hand, take them one by one and throw them loosely off the wrist horizontally and directly towards the target in order to stop *Uke* and to allow yourself to escape.

- ✧ For safe training use safety models made of cardboard or rubber.
- ✧ Thereby use *Yoko Nagare* in order to change your position.
- ✧ This technique is also known as *Senban Nage* 銭盤投.



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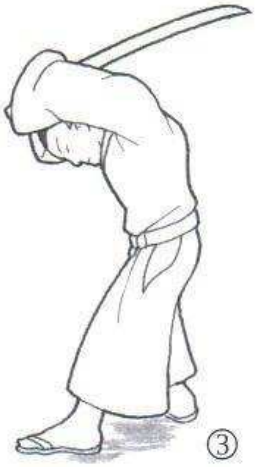

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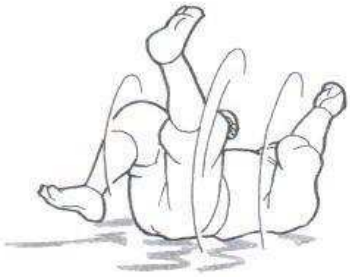


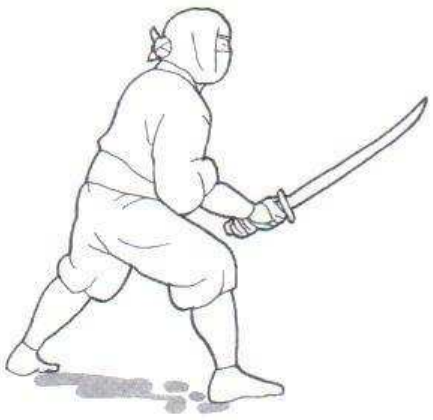
Kiri Gaeshi 切返 (Cutting return)

(1) You are standing with your sword in *Chû Seigan no Kamae*. *Uke* faces you with a *Katana*, also ready to attack.

(2) The moment he attacks you, pretend you are going to stab his body

(3) …and use the reaction to cut his body.

- ✧ Harmonize with the attacker and adapt your movements and intentions.
- ✧ Practice this principle also with more attackers.
- ✧ This form is also listed in the *Ninja Biken Mokuroko* (scrolls of the skilfull sword).



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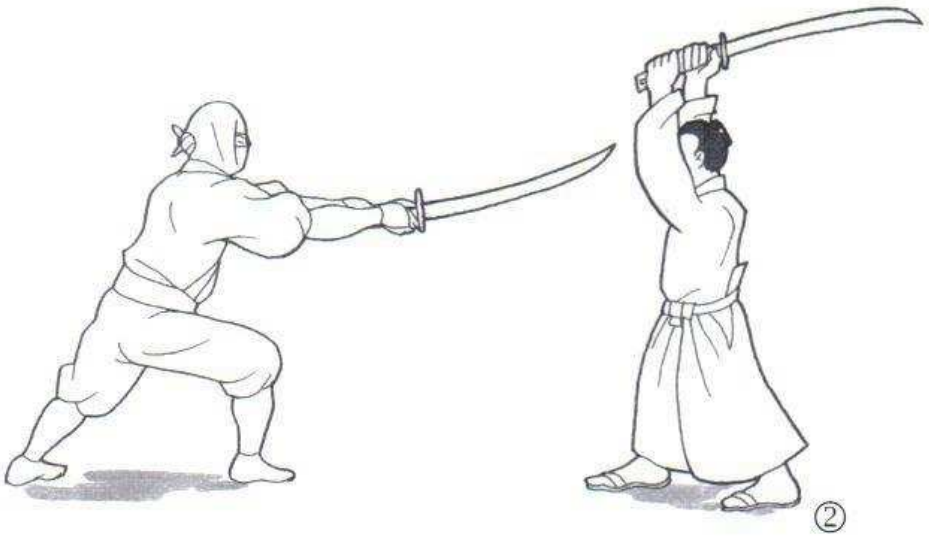

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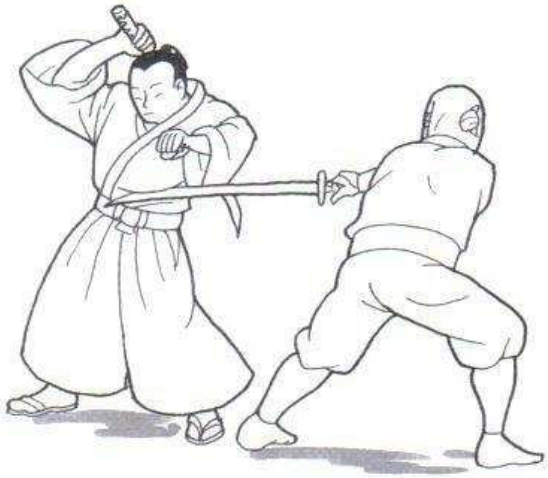


Sutemi 捨身 (Sacrifice, risk one's life)

(1) You are standing holding a sword in *Chû Seigan no Kamae* and are confronted with three opponents (A/B/C) standing in different *Kamae* and also bearing a *Katana*.

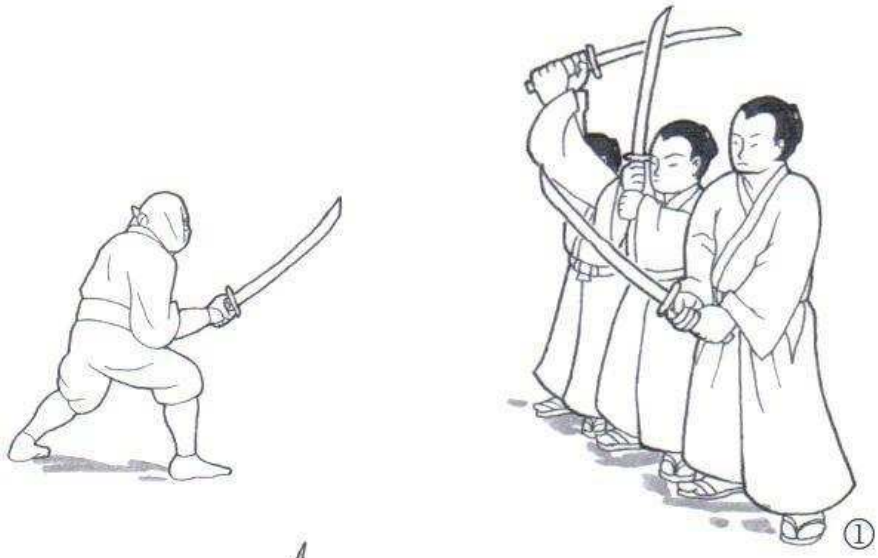
(2) *Uke* (A) attacks you with *Jôdan Kiri* standing in *Daijôdan no Kamae*. Move to the left, stretch yourself forward and with a twist of your wrist, cut *Do Kiri*.

(3) *Uke* (B) attacks you with *Yokomen Kiri* standing in *Hassô no Kamae*. Approach him and cut *Do Kiri*, turn around so that you can confront *Uke* (C).

(4) *Uke* (C) attacks you with *Yokomen Kiri* standing in *Seiga no Kamae*. Approach him quickly and cut again *Do Kiri*.

In *Kata Sutemi* there are several useful principles:

- ✧ Always act moving smoothly, practice hitting and cutting in all directions.
- ✧ *Sutemi* also includes the feeling of moving as if you were unarmed, even if you are holding a sword in your hands.
- ✧ If there are a number of attackers, pretend to first attack their leader, but then defeat the weakest one at lightning speed in order to establish a getaway for escaping. Or attack the leader at the outset thus defeating them all at the same time.
- ✧ Everybody basically has a so-called "blind-spot" (comparable with the rear mirrors principle in cars). Thus, a *Ninja* should always execute his attack in this blind-spot (The safest way to avoid resistance).
- ✧ *Sutemi* is on the one hand a form of practice in *Futaijutsu* (attack by several opponents) whereby the "tunnel vision" disappears at some point in time and one only perceives the opposing group. The attacks are then rather "sensed" than consciously seen. On the other hand, the safest and quickest (small movements) way around the attackers should be found here.
- ✧ This form is also listed in the *Ninja Biken Mokuroko* (scrolls of the skilfull sword).



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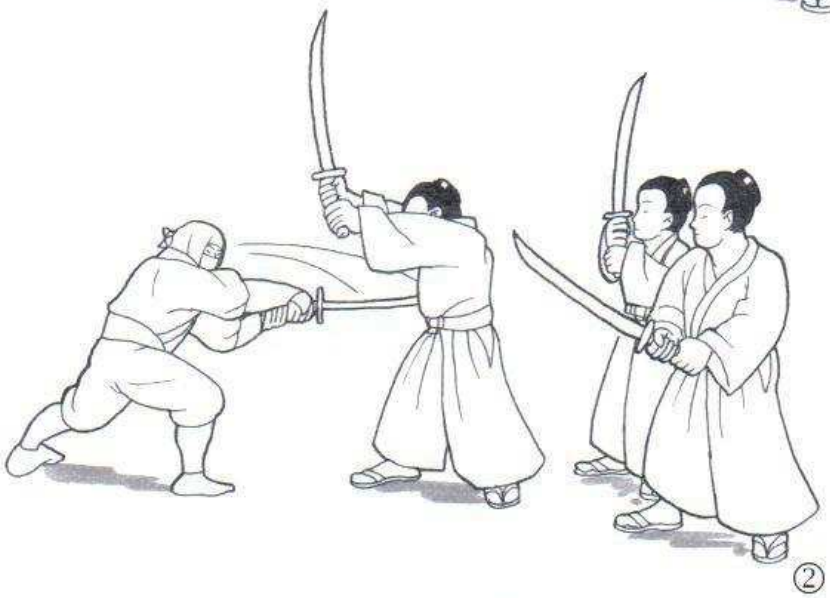

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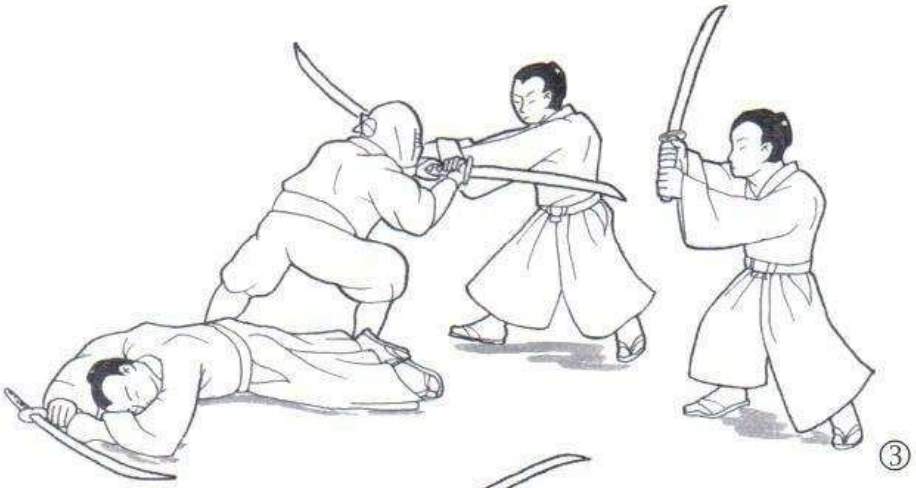

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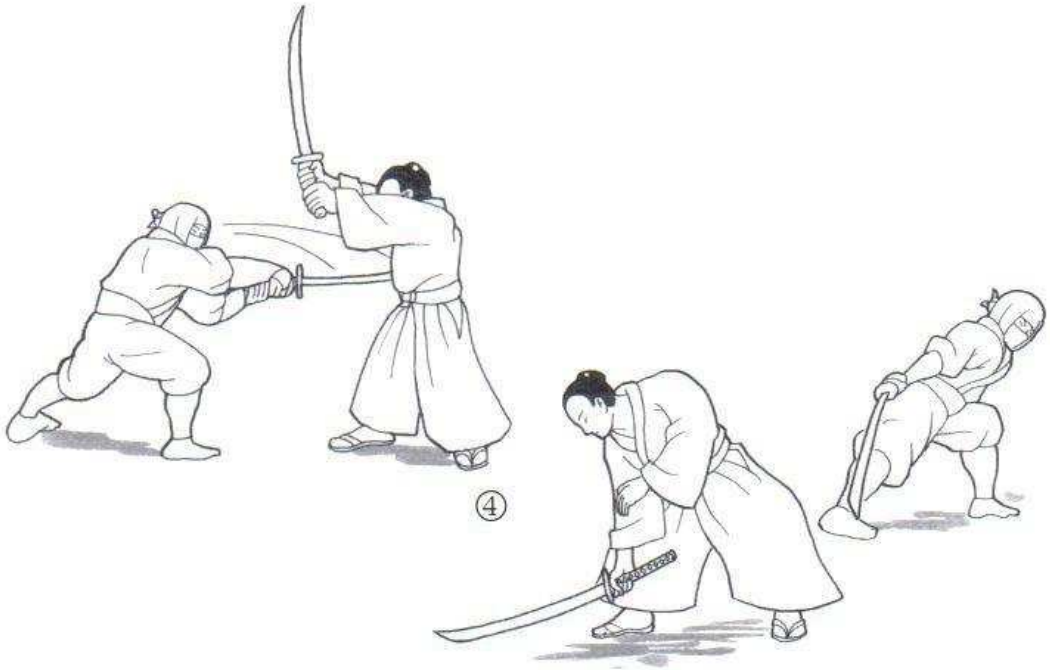

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Santô Tonkô no Kata

(Practical exercises for escaping)

鼠逃遁甲の型

Migi Kata Ude Tonsô no Kata 右片腕遁走の型

(…right hand escape form)

(1) *Uke* grasps your right wrist with his right hand. You are both standing in *Hachimonji no Kamae*.

(2) *Uke* pulls you three steps back.

(3) During the second step, raise your right hand, at the same time pull *Uke* towards you and execute from the inside *Take Ori* on his right wrist in order to open it.

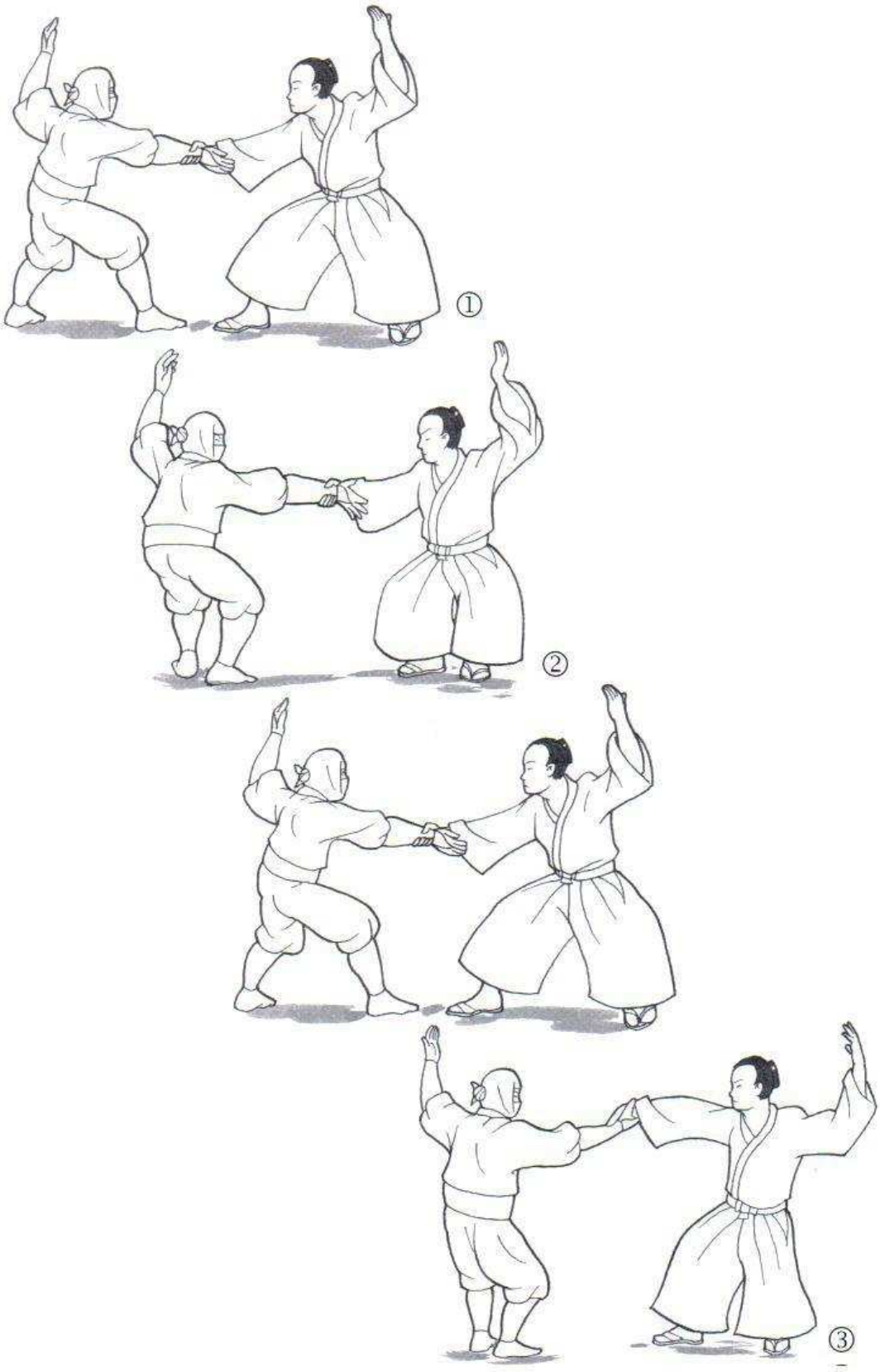
(4) During the third step, follow with a *Migi Kin Geri* towards his *Suzu*,

(5) …then turn around under *Uke's* arm (anti-clockwise).

(6) Now throw him with *Katate Nage*.

(7) Afterwards, throw *Metsubushi* in *Uke's* face and escape by jumping sideways flatly (or rolling away) and ducking down to the floor (*Chi Tobi*).

- ✧ Here, the important thing is to always keep your balance, no matter in which direction *Uke* pulls you. Adapting to his rhythm and to recognising this is the first step.
- ✧ Avoid a "swinging movement" (up-and-down movement) as *Uke* will recognise and take advantage of this weak point. Learn – in a reverse conclusion – to take advantage of *Uke's* up-and-down movement and his pulling energy in order to open him, move him (*Take Ori Henka*) and to kick him moving the leg forward like a shovel (*Kin Geri*) in order to then throw him.
- ✧ Use *Yoko Aruki* in order to slip under his arm (This way of thinking about the conclusion and the reverse conclusion is known as *Omote/Ura*-principle.)
- ✧ Disappear out of *Uke's* sight and use *Metsubushi* in order to escape unseen.



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Hidari Kata Ude Tonsô no Kata 左片腕遁走の型

(…left hand escape form)

(1) *Uke* grasps your left wrist with his left hand. You are both standing in *Hachimonji no Kamae*.

(2) *Uke* pulls you three steps back.

(3) During the second step, raise your left hand, at the same time pull *Uke* towards you and execute from the inside *Take Ori* on his left wrist in order to open it.

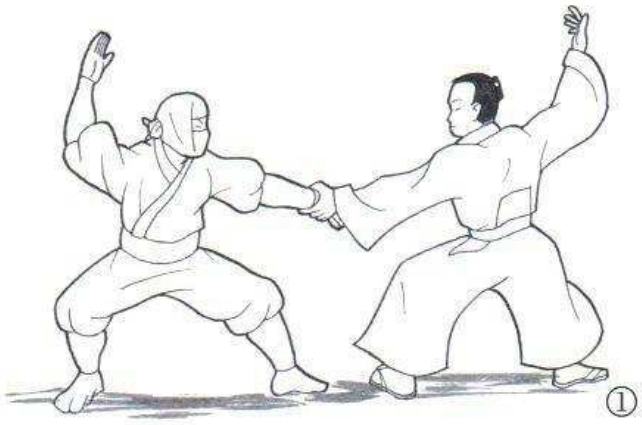
(4) During the third step, follow with a *Migi Kin Geri* towards his *Suzu*,

(5) …then turn around under *Uke's* arm (clockwise).

(6) Now throw him with *Katate Nage*.

(7) Afterwards, throw *Metsubushi* in *Uke's* face and escape by jumping sideways flatly (or rolling away) and ducking down to the floor (*Chi Tobi*).

- ✧ Here, the important thing is to always keep your balance, no matter in which direction *Uke* pulls you. Adapting to his rhythm and to recognising this is the first step.
- ✧ Avoid a "swinging movement" (up-and-down movement) as *Uke* will recognise and take advantage of this weak point. Learn – in a reverse conclusion – to take advantage of *Uke's* up-and-down movement and his pulling energy in order to open him, move him (*Take Ori Henka*) and to kick him moving the leg forward like a shovel (*Kin Geri*) in order to then throw him. Use *Yoko Aruki* in order to slip under his arm (This way of thinking about the conclusion and the reverse conclusion is called *Omote/Ura*-principle.)
- ✧ Disappear out of *Uke's* sight and use *Metsubushi* in order to escape unseen.



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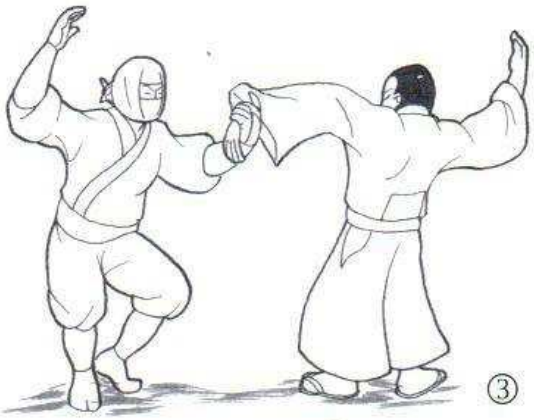

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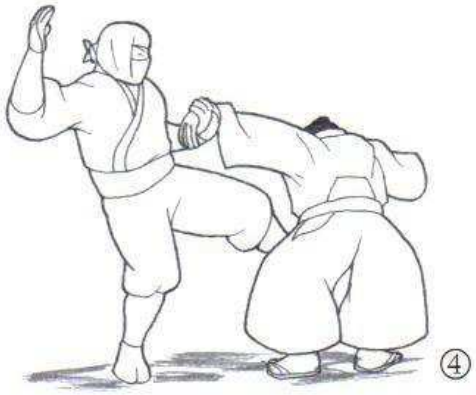

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Hidari Tonsô no Kata (*Sayu Tonsô no Kata*) 左遁走の型

(Left-right escape form)

(1) Both partners are standing in *Hachimonji no Kamae*. *Uke* grasps your left wrist with his right hand
(2) …and pulls you back three times.
(3) Follow his movement, during the second step, raise your left hand and execute from below *Take Ori* on his right wrist in order to open him.
(4) During the third step, execute *Migi Kin Geri* towards *Uke's Suzu*. Then, with your right hand, grasp his right triceps (or shoulder)
(5) …and fall backwards down onto your right knee. Throw *Uke* to the ground in such a way that he cannot roll away (*Muso Dori*).
(6) Use *Metsubushi* and escape with *Chi Tobi*.

- ✧ Here, the important thing is to always keep your balance, no matter in which direction *Uke* pulls you. Adapting to his rhythm and to recognising this is the first step.
- ✧ Avoid a "swinging movement" (up-and-down movement) as *Uke* will recognise and take advantage of this weak point. Learn – in a reverse conclusion – to take advantage of Uke's up-and-down movement and his pulling energy in order to open him, move him (*Take Ori Henka*) and to kick him moving the leg forward like a shovel (*Kin Geri*) in order to then throw him.
- ✧ Disappear out of *Uke's* sight and use *Metsubushi* in order to escape unseen.
- ✧ This form can be executed with *Katate Nage* – as shown in the *Kata* before.

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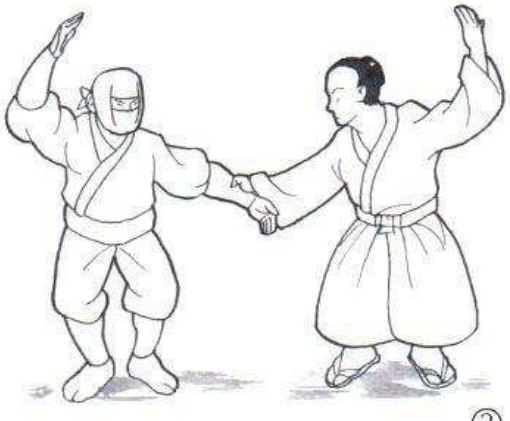

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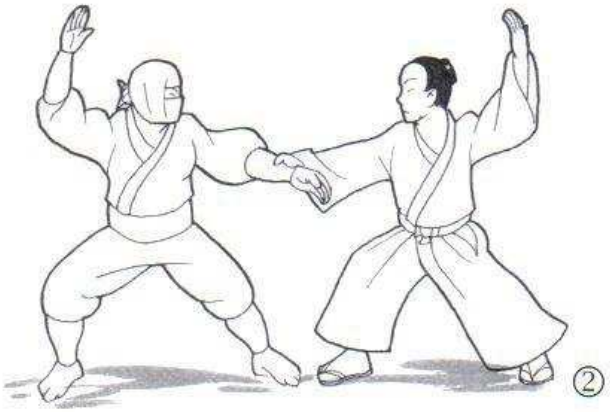
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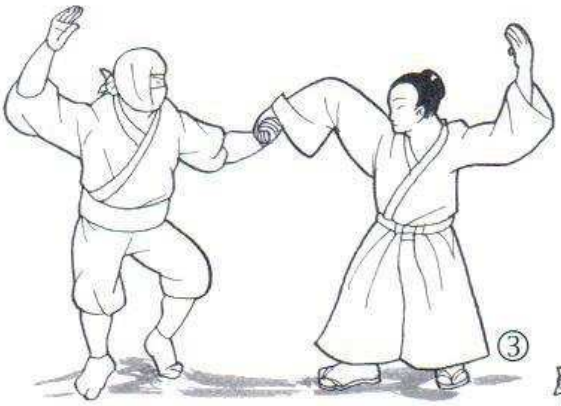
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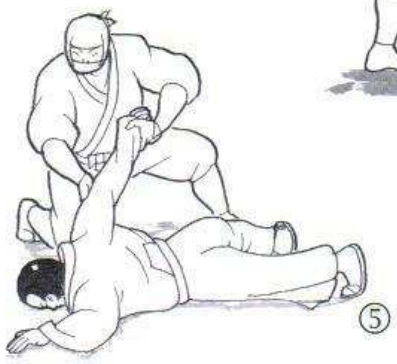
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Migi Tonsô no Kata / (*Sayu Tonsô no Kata*) 右遁走の型

(Right-left escape form)

(1) Both partners are standing in *Hachimonji no Kamae*. *Uke* grasps your right wrist with his left hand

(2) …and pulls you back three times.

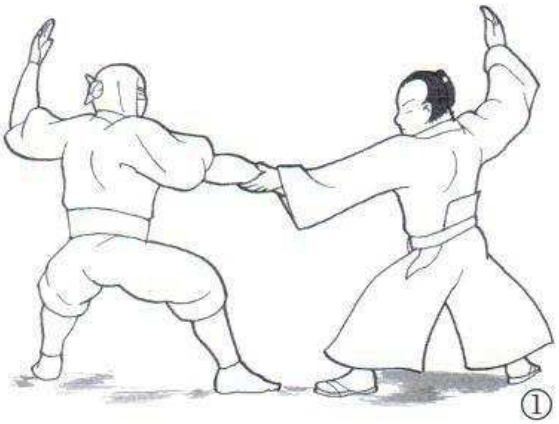
(3) Follow his movement, during the second step, raise your right hand and execute from below *Take Ori* on his left wrist in order to open him.

(4) During the third step, execute *Hidari Kin Geri* towards *Uke*'s *Suzu*. Then, with your left hand, grasp his left triceps (or shoulder)

(5) …and fall backwards down onto your left knee. Throw *Uke* to the ground in such a way that he cannot roll away (*Muso Dori*).

(6) Use *Metsubushi* and escape with *Chi Tobi*.

- ✧ Here, the important thing is to always keep your balance, no matter in which direction *Uke* pulls you. Adapting to his rhythm and to recognising this is the first step.
- ✧ Avoid a "swinging movement" (up-and-down movement) as *Uke* will recognise and take advantage of this weak point. Learn – in a reverse conclusion – to take advantage of *Uke's* up-and-down movement and his pulling energy in order to open him, move him (*Take Ori Henka*) and to kick him moving the leg forward like a shovel (*Kin Geri*) in order to then throw him.
- ✧ Disappear out of *Uke's* sight and use *Metsubushi* in order to escape unseen.
- ✧ This form can be executed with *Katate Nage* – as shown in the *Kata* before.



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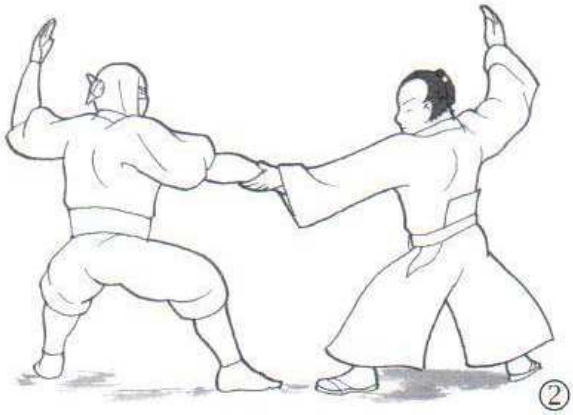

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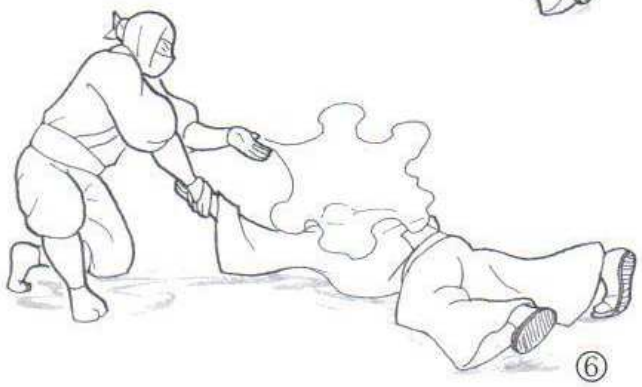

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Migi-te Kubisuji Tonsô no Kata 右手首筋遁走の型

(…escape from a nape grasp from the back)

(1) With his right hand, *Uke* grasps your collar from behind (in order to stop you)
(2) … and pulls you back three times.
(3) During the third step, turn to the left
(4) …and hit *Uke* with *Hidari Shuki Ken* (or *Fudo Ken*) against his *Suigetsu* (or *Butsumetsu*), at the same time grasping the edge of *Uke's* hand with your right hand over your right shoulder.
(5) Guide *Uke's* hand forward over your head at the same time using a firm *Ura Gyaku*.
(6) Knee towards the right and throw him forward to the ground with *Ura Gyaku Nage / Katate Nage*.
(7) Use *Metsubushi* and escape with *Chi Tobi*.

- ✧ Here, the important thing is to always keep your balance, no matter in which direction *Uke* pulls you. Adapting to his rhythm and to recognising this is the first step.
- ✧ Avoid a "swinging movement" (up-and-down movement) as *Uke* will recognise and take advantage of this weak point. That means, in order to stabilize yourself, lower your center of gravity. Learn – in reverse – to take advantage from *Uke's* up-and-down movement and his pulling energy in order to apply *Shuki Ken* and, at the same time, control *Uke's* pulling hand.
- ✧ Using your thumb, you can recognize (sense) which arm (right or left) *Uke* is grasping you with and then you can react accordingly. With your leg and your body, keep in loose contact to *Uke*. Support the release of his grasping hand additionally with the forearm (after the *Shuki Ken*). Exercise the release from different grasping situations and find a solution for when *Uke* throws you to the ground.
- ✧ Disappear out of *Uke's* sight and use *Metsubushi* in order to escape unseen.

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Hidari-te Kubisuji Tonsô no Kata 右手首筋遁走の型

(…escape from a nape grasp from the back)

(1) With his left hand, *Uke* grasps your collar from behind (in order to stop you)
(2) … and pulls you back three times.
(3) During the third step, turn to the right
(4) …and hit *Uke* with *Migi Shuki Ken* (or *Fudô Ken*) against his *Suigetsu* (or *Butsumetsu*), at the same time grasping the edge of *Uke's* hand with your left hand over your left shoulder.
(5) Guide *Uke's* hand forward over your head at the same time using a firm *Ura Gyaku*.
(6) Knee towards the left and throw him forward to the ground with *Ura Gyaku Nage / Katate Nage*.
(7) Use *Metsubushi* and escape with *Chi Tobi*.

- ✧ Here, the important thing is to always keep your balance, no matter in which direction *Uke* pulls you. Adapting to his rhythm and to recognising this is the first step. Avoid a "swinging movement" (up-and-down movement) as *Uke* will recognise and take advantage of this weak point. That means, in order to stabilize yourself, lower your center of gravity. Learn – in a reverse conclusion – to take advantage from *Uke's* up-and-down movement and his pulling energy in order to apply *Shuki Ken* and, at the same time, control *Uke's* pulling hand.
- ✧ Using your thumb, you can recognize (sense) which arm (right or left) *Uke* is grasping you with and then you can react accordingly. With your leg and your body, keep in loose contact to *Uke*. Support the release of his grasping hand additionally with the forearm (after the *Shuki Ken*). Exercise the release from different grasping situations and find a solution for when *Uke* throws you to the ground.
- ✧ Disappear out of *Uke's* sight and use *Metsubushi* in order to escape unseen.

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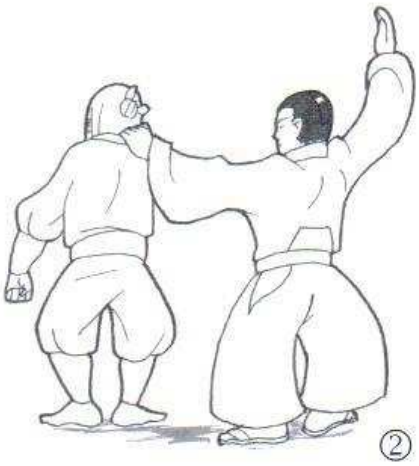
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Atekomi Tonsô no Kata 当込遁走の型

(…strike in and escape form)

(1) *Uke* attacks you in *Daijôdan* through a sword strike from the top downwards. Wait for the attack standing in *Hidari Hachimonji no Kamae.*

(2) After having flinged out a *Kiai,* move forward with your right leg, dive underneath the sword (*Taiotoshi Sabaki*), knee towards with the left and hit with *Migi Shitô Ken* towards his *Suigetsu.* Hold your left hand above your head in order to catch the sword strike on *Uke's* hands (or on the sword hilt).

(3) Then lean (or jump) to the right, throw the blending powder

(4) …and escape.

- ✧ Watch for the right moment (when *Uke* strikes out). This is when there will be gaps (*Suki*) and the target regions are exposed.
- ✧ Do not stay on the central line, move slightly outwards as *Uke* may be able to hurt you even after he has been hit and is collapsing.
- ✧ Practice this form in slow motion increasing the speed until you have reached true speed level.

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Kote Uchi Tonsô no Kata 小手打遁走の型

(…wrist strike escape form)

(1) *Uke* attacks you in *Daijôdan no Kamae* with a sword strike.

(2) Slip from *Hidari Hachimonji no Kamae* to the left, past the sword, moving to the outside of *Uke's* right arm (thereby pull your right leg out of the attacking line).

(3) Strike with *Migi Shutô Ken* to *Nagare* (a spot on the upper forearm).

(4) Then strike (possibly with a small step forward and to the left) with *Hidari Shitô Ken / Fudô Ken* to *Butsumetsu*,

(5) …now slip backwards one step with the left foot and throw *Metsubushi*. Escape rolling off or with a jump (in different directions) and hide (*Mokuton*).

- ✧ Practice the gliding evasion. This has the advantage that you will always have ground contact – even on slippery surfaces.
- ✧ Hit open a gap and use this for your final strike. This form is the *Kihon* for the sword - *Mutô Dori*. The aim of this form is to get into the center of the action as this is the safest position and *Uke* can be controlled effectively.

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Migi Uchi Tonsô no Kata 右打遁走の型

(…right strike escape form)

(1) Wait for the sword attack standing in *Hidari Hachimonji* (*Happôgakure*) *no Kamae*. *Uke* stands in *Seigan no Kamae* and attacks you with *Chûdan Tsuki*.

(2) Step forward with your right foot (thereby pull over the left leg out of the attacking line).

(3) Grasp the *Tsuba* with your left hand from above and at the same time hit *Ukes's* left arm with *Migi Shutô Ken*.

(4) Immediately following the strike, grasp the hilt of the sword from above and wrench the sword from *Uke*.

(5) Then jump to the right and throw *Metsubushi* towards his face in order to blind him. Escape with a roll or a jump (in different directions). In doing so, take the sword and hide (*Mokuton*).

- ✧ *Muto Dori*. Hit and disarm at the same time. Control of the center. The *Tsuba* of the sword is grasped. Hitting and disarming are done in different directions.
- ✧ Practice this form also with jumps.

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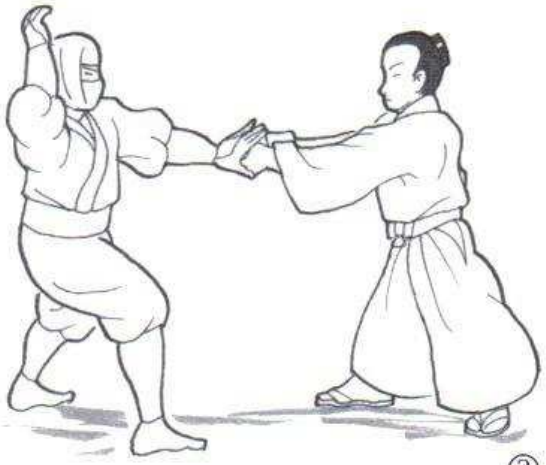

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Sayu Kumogakure no Kata 左右雲隠の型

(Escape through the hiding clouds form)

(1) Two attackers with swords are threatening you from the front. Face them either in *Tonsô no Kamae* or in *Happô Gakure no Kamae* standing with closed fists (above your head).
(2) Dodge backwards two or three times so that both attackers are standing more closely together.
(3) At precisely that moment when they want to attack you, throw *Metsubushi* into their faces with both hands.
(4) Immediately jump between the two of them at the same time hitting with both your fists to their *Suigetsu*.
(5) Escape between the two attackers with *Chû Gaeri*.

- ✧ The positioning (alignment) of two opponents is the key point of this form. The aim is to get both *Uke* closer to each other. This is achieved through clever *Sabaki*.
- ✧ Do not let them recognize whether you are going to run away, wait or attack. Through your *Kamae*, you should rather give the impression that you are about to escape.

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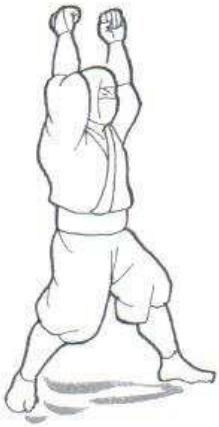

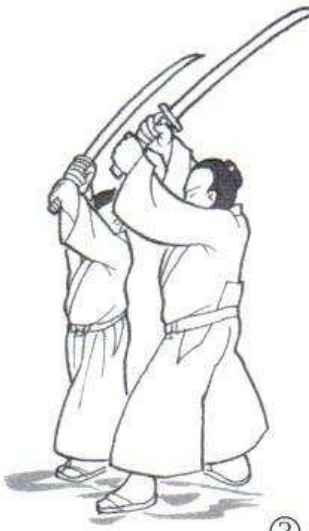

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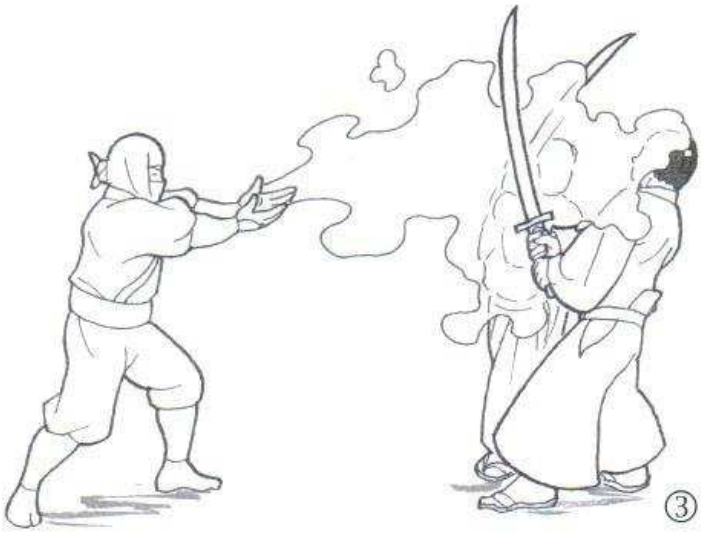

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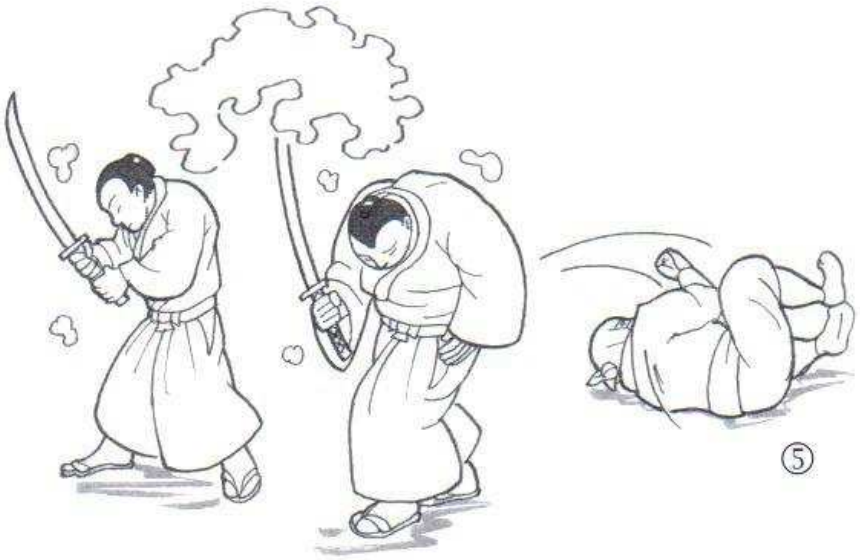

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Kôsei Kirigakure no Kata 攻勢霧隠れの型

(Offensive mist-hiding form)

Defence against several attackers who are surrounding you with their swords.

(1-4) Stand in *Migi Tonsô no Kamae* and give the impression as if you were just about to escape. Then immediately turn towards your attackers and throw *Shuriken / Teppan* so that the enemy has to get out of the way. Jump forward and throw *Metsubushi* towards them. Now you can escape through the confused group.

- ✧ Compared to the previous techniques, here you are not waiting for your opponent's attack but you yourself are attacking with surprise!

Understand the different possibilities of using *Metsubushi*:

- ✧ The crushing of the blending powder and throwing it just in front of your own body so that a "wall of fog" is formed and the opponent can no longer see you. You can then throw *Shuriken* through this wall of fog in order to surprise your opponents. Your opponents have to change their position in order to see you. You immediately throw *Shuriken* at the opponents standing behind you without the others noticing that you have some with you.
- ✧ Crushing blending powder eggs and throwing it so that the *Metsubushi* starts opening itself whilst in the air and *Uke* gets the major part of it (the egg is filled with an irritant substance).
- ✧ Try to throw a "blending ring" in order to be able to escape unseen.

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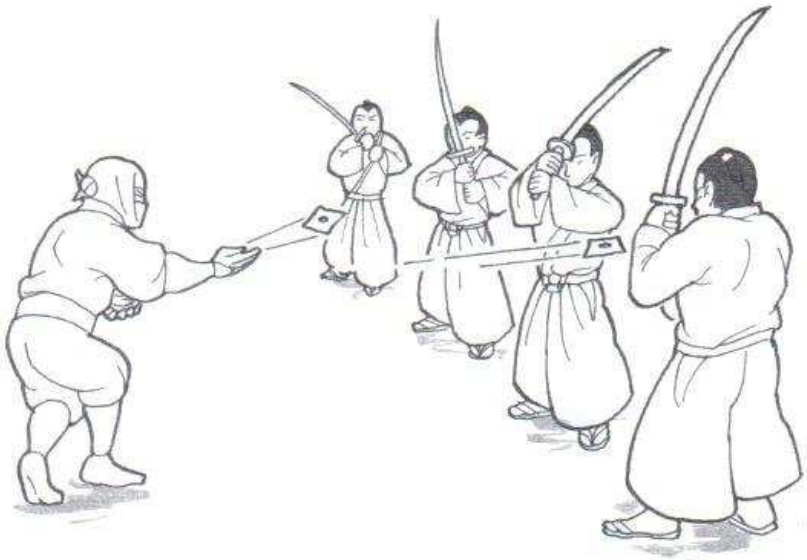

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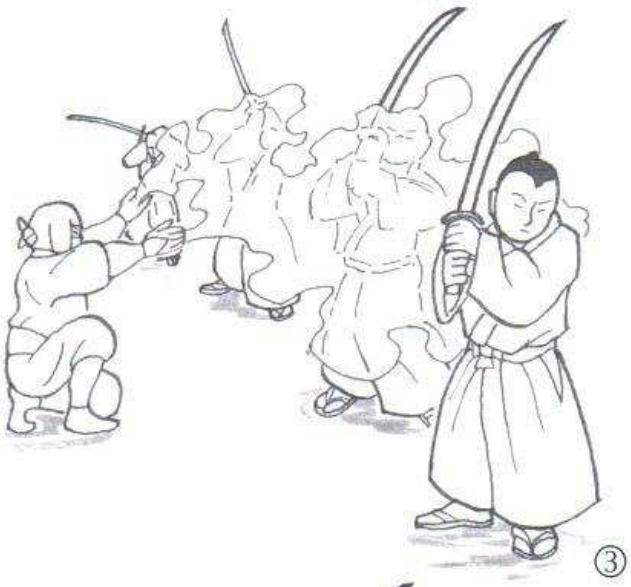

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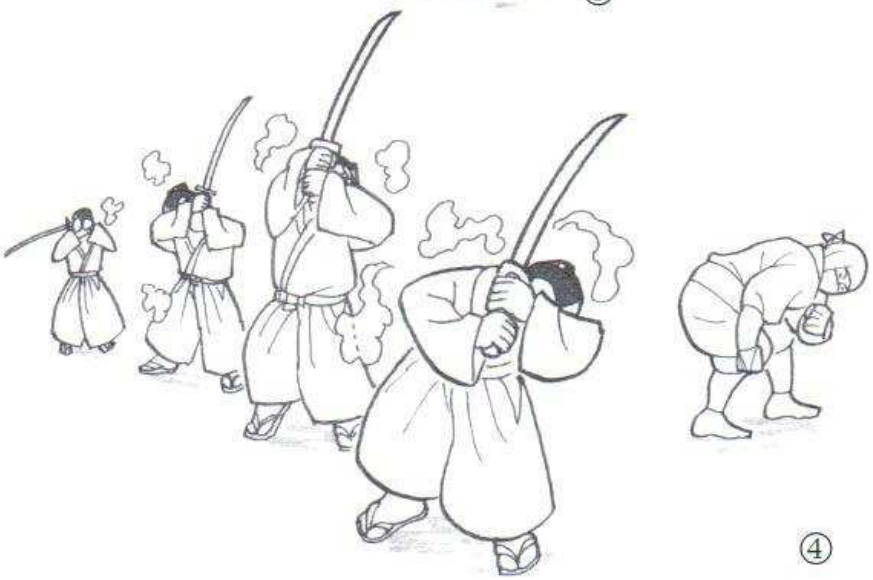

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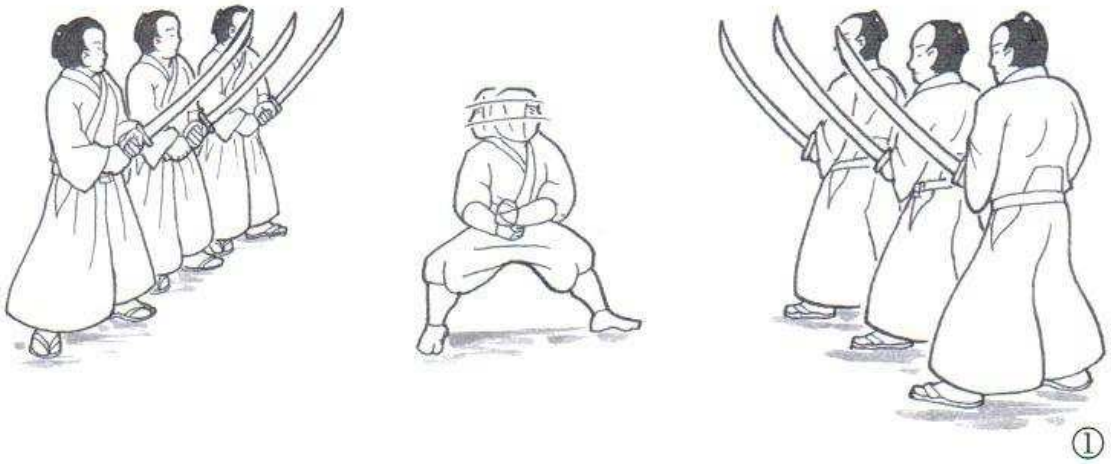
Happô Kirigakure no Kata 八方霧隠の型

(…eight-directional mist-hiding form)

(1) Fight against several armed attackers standing in front of you and behind you. Move in *Tonso no Kamae* and look around you seemingly afraid.

(2) First of all throw *Metsubushi*, then kneel down and throw *Shuriken* purposefully. Then carry out *Kaiten* in different directions in order to change your position. Escape unseen and/or hide yourself.

- ✧ Kneel down in order to make sure that you hit your target better with the *Shuriken* or *Teppan* after having used the blending powder.
- ✧ *Metsubushi* do not only destroy the visibility of the opponents, but also their strength of purpose and their will to fight.



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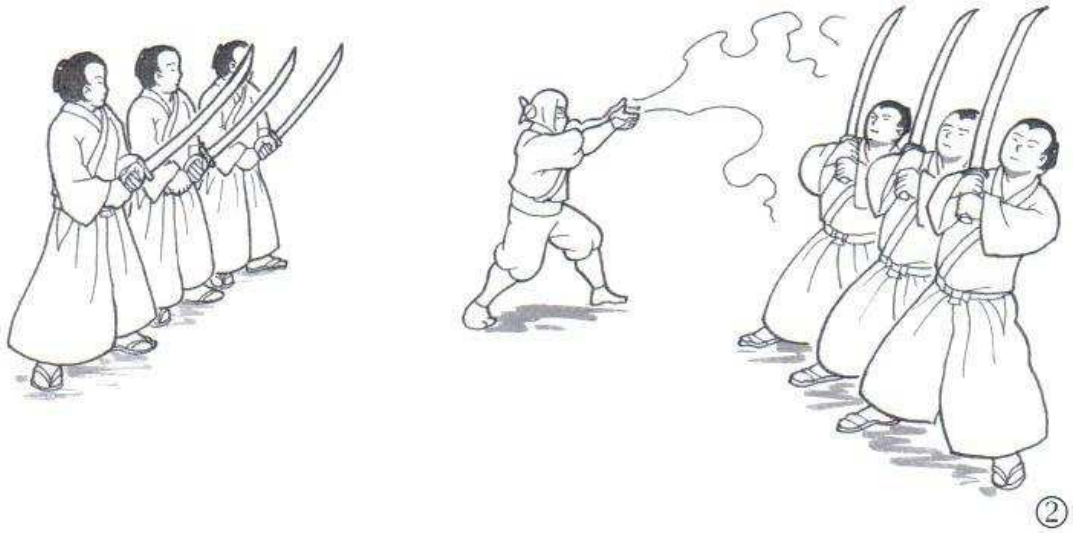

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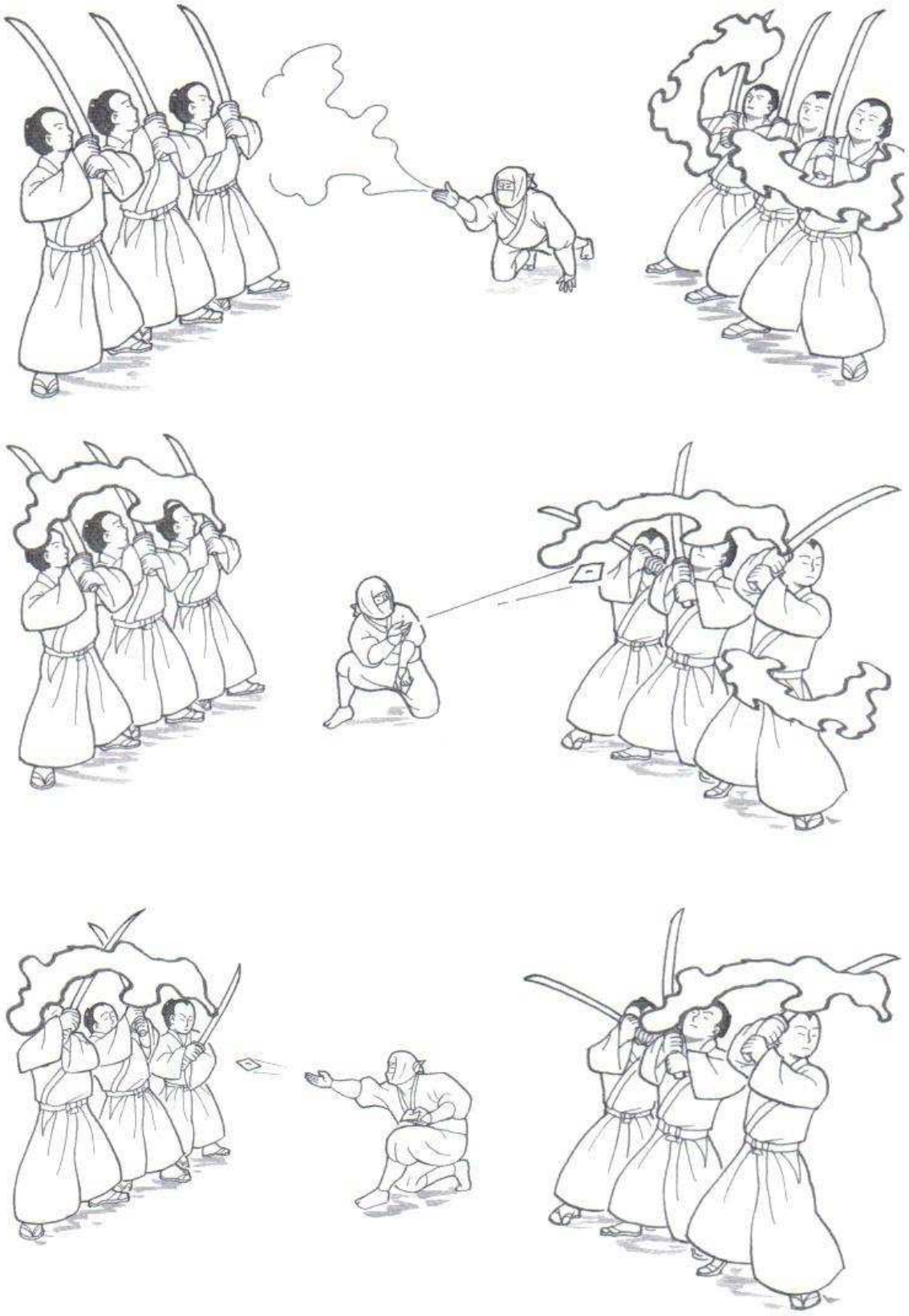

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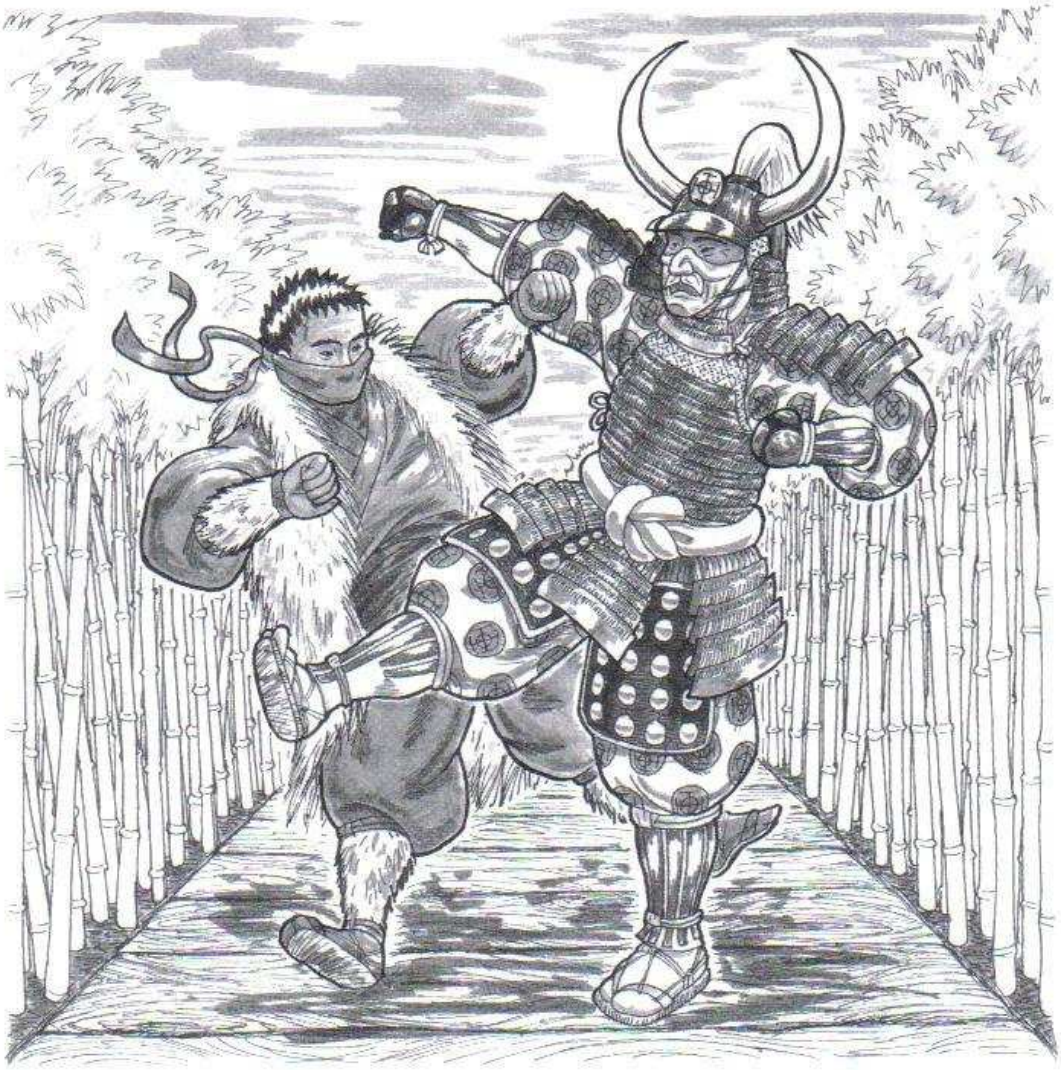
Gyokushin Ryû Ninpô

玉心流忍法



Gyokushin Ryû Ninpô

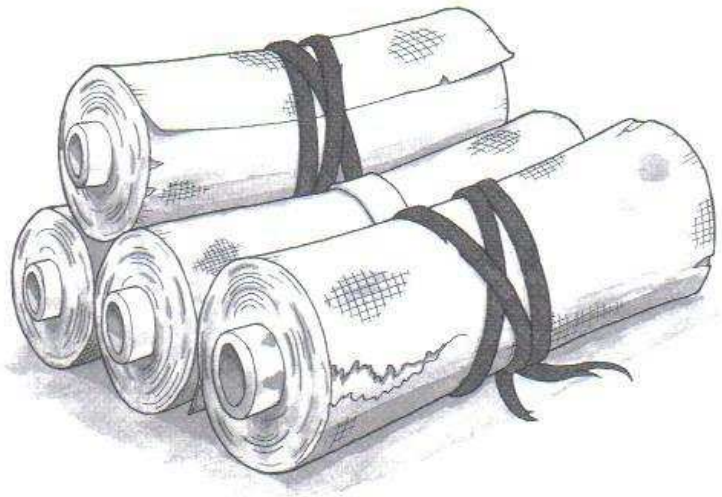
玉心流忍法

The founder of the "School of the Jeweled Heart" in the 16th century was *Sasaki Goemon Teruyoshi*. The *Gyokushin Ryû* concentrated more on strategy and espionage in the *Ninjutsu* than on combat, as did most of the other *Ninjutsu* schools. Their techniques were mixed with other schools early on already. Amongst others, they came into contact with the *Gyokko Ryû* und the *Togakure Ryû*. With time, it then split up into different directions: the *Ninpô Taijutsu/Kosshijutsu*, the *Koppôjutsu* and the *Jujutsu*. However, all these *Gyokushin* schools have no connection with one another in the meantime.

The *Gyokushin Ryû* is known for its excellent use of the *Nagenawa* (lasso) and the *Kusarifundo*.

The unarmed close combat techniques (blocks, hits and positions) existing in the school are originally said to be based on the *Gyokko Ryû* and are still very similar to those today. For example, both schools use the *Ichimonji no Kamae* in the same way. Likewise, it likes to use bended arms and (iron) fingernails for striking. Also, only a few steps are carried out; instead, the body moves through the bending of the knees.

Furthermore, in addition to the use of *Sutemi* (sacrifice falls) it is said to be characteristic for this *Ryû* that the defender upsets the balance of the attacker, opens up to him completely (raises his arms) and then deals him devastating blows against the chest. As in other *Ninjutsu* schools, the *Gyokushin Ryû* attacks not only the eyes with the *Metsubushi*, but also the heart. Here, the term "heart" stands for the attack will and determination that, through temporary confusion, brings the attacker out of rhythm. The fine powder does not only blind giving the *Shinobi* a time window of several seconds to disappear or to attack. The "side effects" here play a much greater role.



In *Hatsumi's Densho,* at least thirteen combat techniques and obscure training methods are described. However, these are rather unknown outside of Japan as *Hatsumi* does not officially teach this school, but rather only occasionally demonstrates examples from it (like the *Kihon Happô* with the feeling of the *Gyokushin Ryû*). I was able to compile several of these examples and will subsequently describe them. These are, however, not *Kata* of the *Gyokushin Ryû Densho!*

THE FOLLOWING PRACTICES WERE TRAINED AS "GYOKUSHIN MOVEMENTS" WHICH ARE DEFINITIVELY NOT A KATA OF THE GYOKUSHIN RYÛ DENSHO!

Gyokushin Ryû Ninpô 玉心流忍法

Early in 1997, *Hatsumi Sensei* taught the following techniques which are supposed to include the feeling of the *Gyokushin Ryû*:

Technique 1 一

(1) Stand in *Shizen no Kamae*. *Uke* attacks you with a *Migi Jôdan Tsuki*.

(2) Glide to the right to *Hidari Ichimonji*, at the same time gently controlling *Uke's* left protecting hand without applying pressure or grabbing it.

(3) *Uke* now attacks with *Hidari Jôdan Tsuki*. With your left foot, step straight back into *Uke's* striking direction and grab the *Tsuki* gently from the outside (elbow is close to your body).

(4) ...in order to guide his direction of force or impact (turning the spine) to a *Ura Gyaku*.

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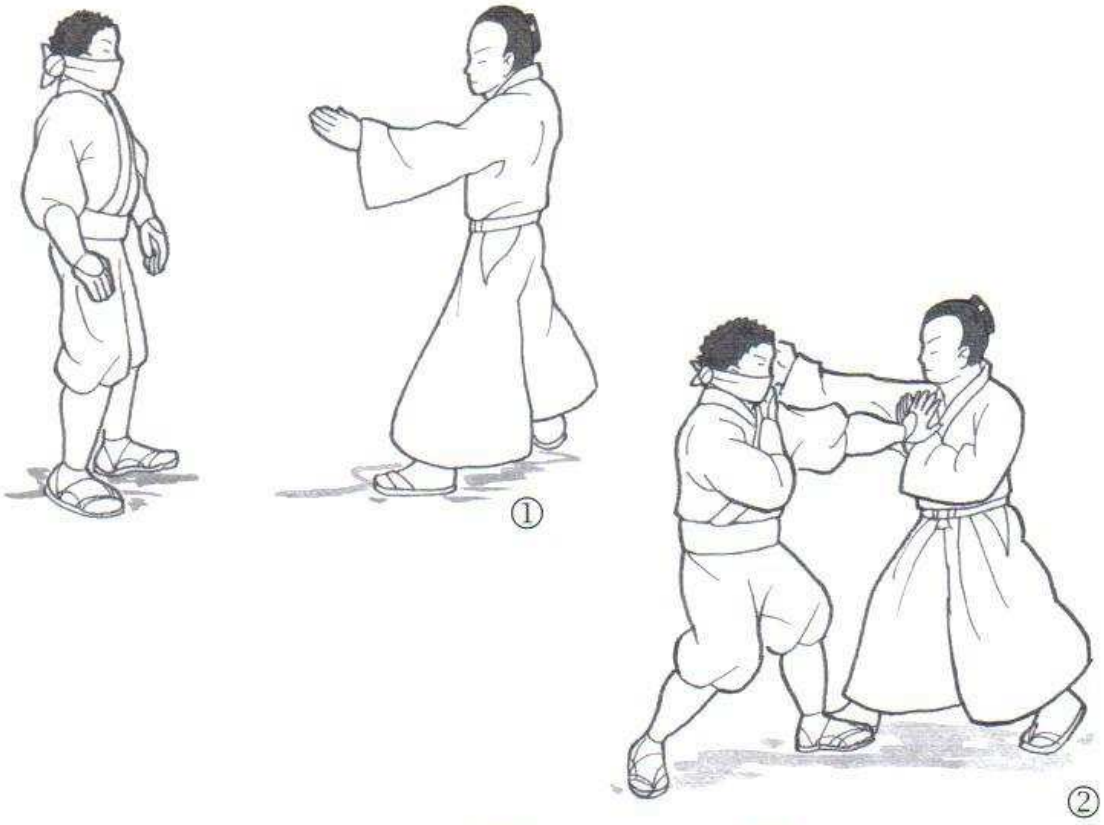
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Technique 2 二

(1) Stand in *Shizen no Kamae*. *Uke* attacks you with a *Migi Jôdan Tsuki*.

(2) Glide to the right side to *Hidari Ichimonji*, at the same time gently controlling *Uke's* left protecting hand without neither imposing pressure nor seizing it.

(3) *Uke* now attacks with *Hidari Jôdan Tsuki*. With your right foot step to the left (inner arm) and up (on your tiptoes), at the same time implying *Shuki Ken* in the direction of *Uke*'s *Men*. This "making yourself tall" and the threatening elbow should make *Uke* stop.

(4) Step back with your left foot and at the same time grab *Uke's* hand with *Ura Gyaku* in order to throw him.

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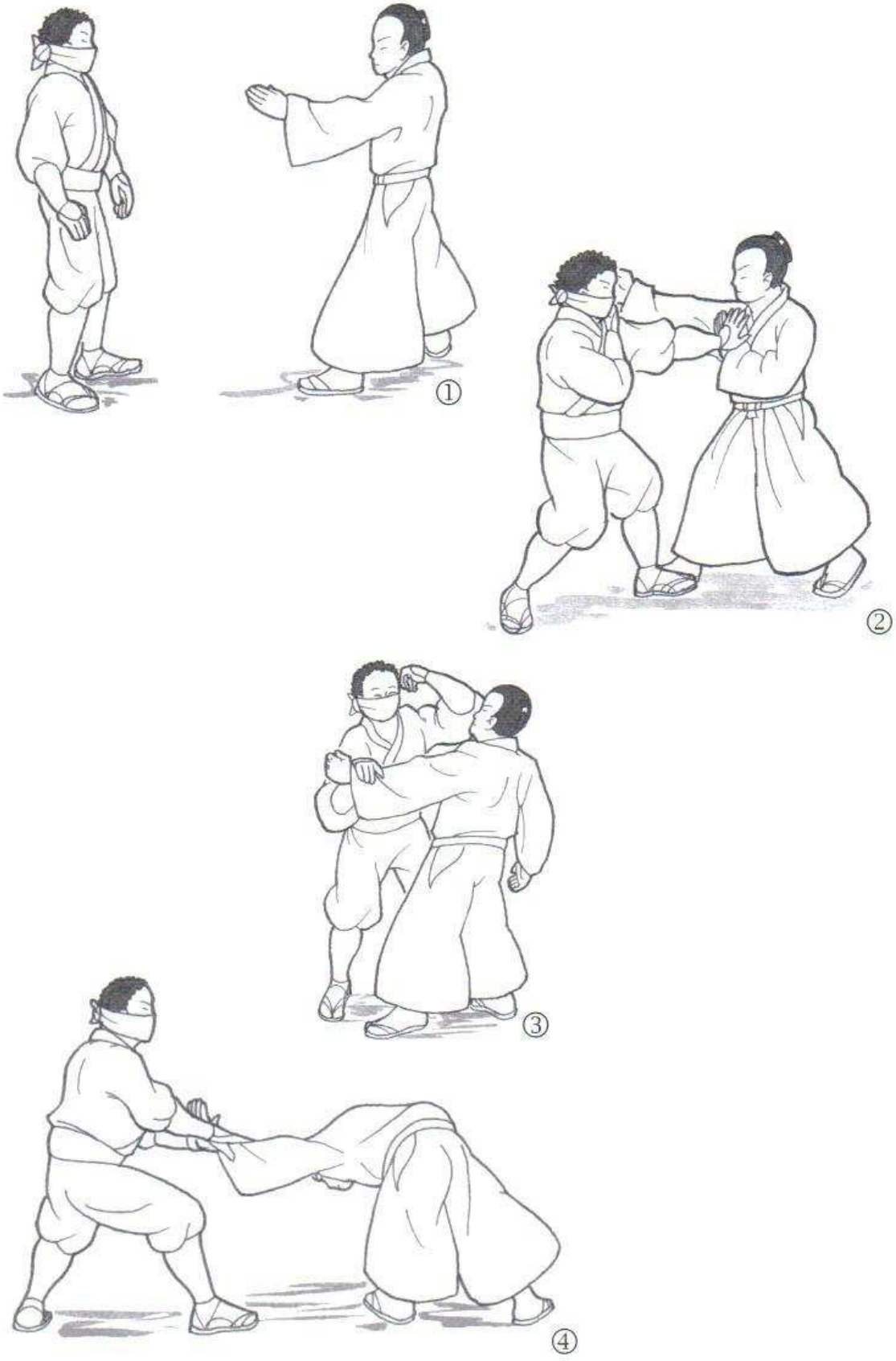
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Technique 3 三

(1) Stand in *Shizen no Kamae*. *Uke* attacks you with a *Migi Jôdan Tsuki*.

(2) Glide to the right side to *Hidari Ichimonji*, at the same time gently controlling *Uke's* left protecting hand without neither imposing pressure nor seizing it.

(3) *Uke* now attacks with *Hidari Jôdan Tsuki*. Take a straight step backwards with your left foot in *Uke's* striking direction

(4) ...and execute *Migi Shutô* from above to his inner arm (crook of the arm) at the same time moving away so that you are slightly out of the impact direction of the *Tsuki* (like *Sayu Sabaki*). In doing so, *Uke's* arm should buckle.

(5) Position yourself in front of *Uke* in order to grab him with your right hand from *Shutô* into a *Ganseki Nage* and throw him. (Move the *Ganseki* diagonally upwards in its own direction.)

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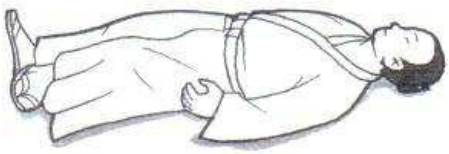


Gyokushin Ryû Koppôjutsu 玉心流骨法術

In December 1999, *Hatsumi Sensei* and *Noguchi Sensei* taught, amongst others, the following techniques for the topic of the year 2000 "*Koppôjutsu*":

- ✧ Most of the techniques can be combined with different *Sutemi Waza*.
- ✧ As this deals with *Koppôjutsu*, all of the attacks are executed against bones and joints but – in contrast to the *Kotô Ryû* – not always at a 90° angle.

Technique 1 一

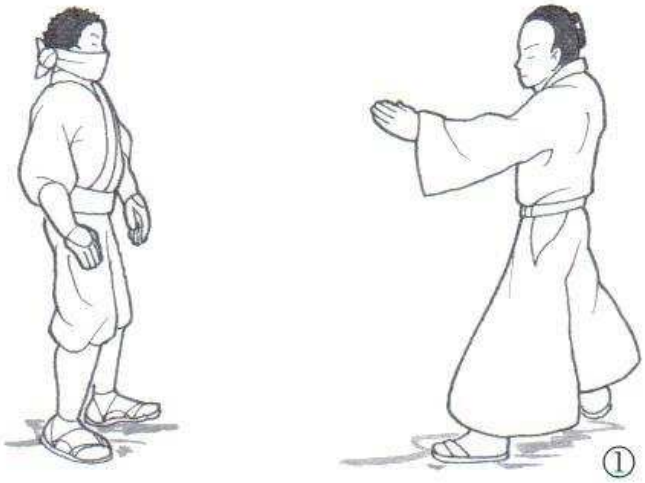
(1) Wait for *Uke's Migi Jôdan Tsuki* standing in *Shizen no Kamae*.

(2) Glide to the right while moving in *Hidari Ichimonji* and from a stable position hit *Hidari Fudô Ken* against *Uke's* right pectoral muscle in order to stop both his body and his attacking swing.

(3) *Uke* follows with *Hidari Jôdan Tsuki* which you evade by turning inwards and taking a small step backwards and to the left.

(4) Block *Uke*'s second attack by striking with your right elbow from below against *Uke's* left elbow in order to open him and to unbalance him backwards. At the same time, move your right leg so close to *Uke's* left leg so that with your right knee you can push against the lateral cruciate ligaments from the outside in order to break *Uke's* solid position.

(5) Immediately after opening, "hack" *Uke's* neck (collarbone) with *Migi Omote Shutô* thereby striking with the whole of the right forearm and knocking *Uke* down.



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Technique 2 二

(1) *Uke* attacks with *Migi Jôdan Tsuki*.

(2) Evade the attack (standing in *Shizen no Kamae*) by slightly turning inwards and doing a little step backwards to the right. Block *Uke's* second attack by striking with your left elbow from downwards against *Uke's* right elbow in order to open him and to disbalance him backwards. Move your left leg at the same time that near to *Uke's* right leg to enable yourself to push from outside with your left knee the lateral crucial ligaments in order to break *Uke's* solid position.

(3) „Hack" immediately after the opening *Hidari Omote Shutô* towards *Uke's* neck (collar bone), hitting with the whole right forearm thus knocking *Uke* over.

(4) *Uke* follows with *Hidari Jôdan Tsuki*. Move to the right and execute *Migi Shutô* from below towards his elbow, at the same time moving underneath his hitting arm in order to get out of the opposing *Tsuki* impact direction.

(5) Now position yourself from the outside at *Uke's* left hitting arm so that you can grasp his wrist with your left hand. The right arm still keeps contact and the right elbow lies on *Uke's* left upper arm.

(6) Slide your right leg from behind between *Uke's* legs so that it splints *Uke's* left calf. Kneel down on your back leg thereby throwing *Uke* to the ground.

(7) By means of an arm lock over the right knee, *Uke* can easily be brought into a face-down position.

✧ In *Gyokushin Ryû Koppôjutsu* it is common to punch, strike and kick the opponent lying on the ground.

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Technique 3 三

(1) *Uke* attacks with *Migi Jôdan Tsuki*.

(2) Evade the attack (standing in *Shizen no Kamae*) by slightly turning inwards and doing a little step backwards to the right. Block *Uke's* second attack by striking with your left elbow from downwards against *Uke's* right elbow in order to open him and to disbalance him backwards. Move your left leg at the same time that near to *Uke's* right leg to enable yourself to push from outside with your left knee the lateral crucial ligaments in order to break *Uke's* solid position.

(3) „Hack" immediately after the opening *Hidari Omote Shutô* towards *Uke's* neck (collar bone), hitting with the whole right forearm thus knocking *Uke* over.

(4) *Uke* follows with *Hidari Jôdan Tsuki*. Move to the right side and effect from downward *Migi Shutô* towards his elbow, at the same time moving under his hitting arm in order to get out of the opponent's hitting direction.

(5) Now position yourself from outside to *Uke's* left hitting arm in order to be able to grasp his wrist with your left hand. The right arm still keeps contact and the right elbow lies on *Uke's* left upper arm. Your right knee controls *Uke's* left knee from the outside.

(6) Once *Uke* is under control "open" him again with a right *Shutô* (*Uke's* left arm stands up)

(7) ...turn towards *Uke* and jump in a semicircle in front of *Uke*. Out of the swing of the jump

(8) ...hit *Morote Niô Ken* against his chest (or the collarbones, temples or ears).

✧ The angle of the impacting kicks is executed in a V-shape through the body to the spine.

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Technique 4

(1) *Uke* attacks with *Migi Jôdan Tsuki*.

(2) Move forward from *Shizen no Kamae* slightly to the left and into the attack. At the same time execute *Hidari Ura Shutô* from below-inside as a block and at the same time *Migi Boshi Ken* against the point of the chin.

(3) *Uke* follows with *Hidari Jôdan Tsuki*, which can easily be held with the right elbow while moving back and to the left.

(4) Now position yourself from outside to *Uke's* left hitting arm in order to be able to grasp his wrist with your left hand. The right arm still keeps contact and the right elbow lies on *Uke's* left upper arm.

(5) Move your right leg that way behind *Uke's* legs that it splints *Uke's* left calf.

(6) Bend your knee and throw *Uke* to the ground.

(7) *Uke* can easily be brought with an arm lock over the right knee in face-down position.

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Technique 5 五

(1) *Uke* attacks with *Migi Jôdan Tsuki.*

(2) Stand in *Shizen no Kamae* and move to the left into the attack with *Hidari Ichimonji no Kamae*, at the same time "jabbing" his hitting arm from below with your left elbow.

(3) … and stopping *Uke* with *Hidari Fudô Ken* to his face. The left knee is sliding from the outside onto *Uke's* right knee.

(4) *Uke* falls back with his right leg

(5) …and counters with a *Migi Zenpô Geri* which you evade by twisting your body to the left and outwards. The left arm still keeps contact with *Uke's* right inner arm – and opens *Uke.*

(6) Now smash a powerful *Migi Niô Ken* against *Uke's* upper chest in order to strike him down.

(7) Still before *Uke* falls to the ground, using your right heel, hack *Uke's* inner thigh over *his* right leg.

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Technique 6 六

(1) *Uke* attacks with *Migi Jôdan Tsuki*.

(2) From *Shizen no Kamae* take a small step to the left and outwards, lift your right arm so that you can block the attack with your right wrist (from below). (Lift the stretched hand and elbow!)

(3) *Uke* now counters with a *Hidari Jôdan Tsuki* which you evade to the right by twisting your body to the left. Pull *Uke's* right wrist downwards diagonally in the direction of his left hip.

(4) Now, stand again besides *Uke* outside of the attack.

(5) Hit *Happa Ken* (from the front towards you) onto *Uke*'s left hand

(6) …at the same time striking *Tai Ken* with the right shoulder to the elbow. Thereby pull back your left foot.

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Technique 7 七

(1) *Uke* attacks with *Migi Jôdan Tsuki*.

(2) Move from *Shizen no Kamae* a small step to the right and outwards, turn the upper part of your body to the left thus evading the hit, at the same using your left hand to control *Uke's* hitting hand and striking *Migi Niô Ken* on *Uke's* right wrist (or forearm).

(3) *Uke* now counters with *Hidari Jôdan Tsuki* which you evade with the left leg in hitting direction. The right elbow lifts *Uke's* left arm, the left hand controls the wrist. (Your right knee controls *Uke's* left knee from the right).

(4) Twist your body to the left and with your left leg make a bow of 90 degrees backwards and at the same time using your left arm, take *Uke's* left arm with you. At the beginning of this movement, the right arm goes over *Uke's* arm (almost stretched out)

(5) …and is now drawn back again with a jerk, at the same time hitting *Migi Niô Ken* two centimeters above the elbow.

(6) Jump away backwards while *Uke* is still falling to the ground.

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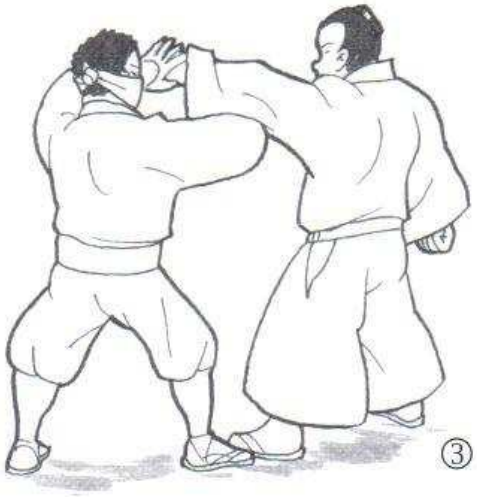

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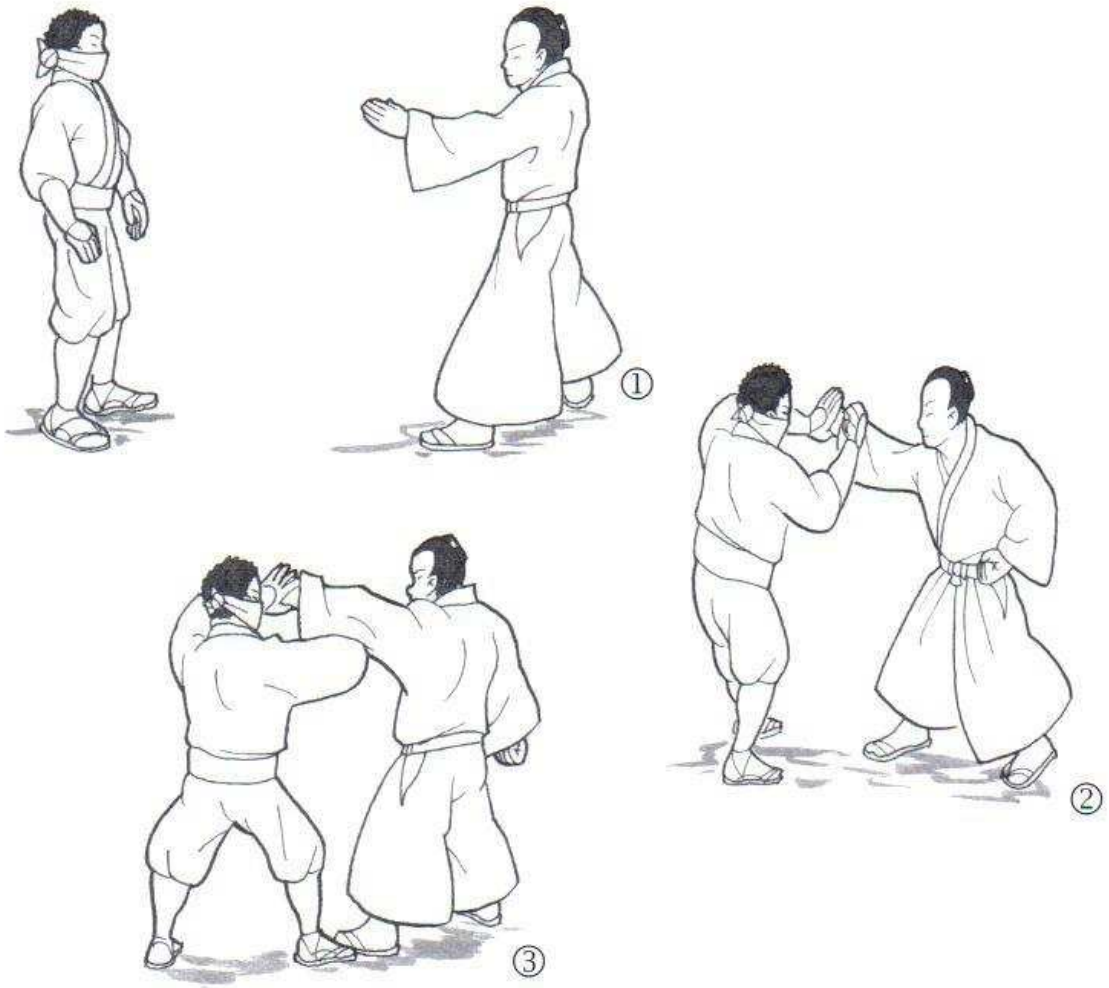
Technique 8 八

(1) *Uke* attacks with *Migi Jôdan Tsuki*.
(2) Move from *Shizen no Kamae* a little step to the right outside, turn your upper part of the body to the left thus evading the hit, at the same guiding *Uke's* hitting hand and beating *Migi Niô Ken* to *Uke's* right wrist (or forearm).
(3) *Uke* now counters with *Hidari Jôdan Tsuki* which you evade with the left leg in hitting direction. The right elbow lifts *Uke's* left arm, the left hand controls the wrist. (Your right knee controls from right outside *Uke's* left knee).
(4) *Uke* counters with *Migi Chûdan Tsuki* which you evade by moving slightly to the left. With your *Migi Niô Ken* from above
(5) …you hit the crook of *Uke*'s left arm so that – ideally – *Uke* hits his own right arm with *Ura-/Niô Ken*.
(6) Grasp with both your hands *Uke*'s right hand stopped that
(7) …and throw him to the left with *Omote Gyaku*.



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Kumogakure Ryû Ninpô

雲隠流忍法

Kumogakure Ryû Ninpô

雲隠流忍法

The "Hiding in the Clouds School" was founded by *Heinaizaemon Ienaga Iga* in the middle of the 16th century and further developed into a "*Ninjutsu* school of thinking" (besides the *Togakure Ryû*) by the *Toda* family in the 17th century. Both schools teach that violence can basically be avoided. You learn how to go with the flow so that you can achieve what is best for yourself. You adapt yourself to the environment.

The *Taijutsu* of the *Kumogakure Ryû* is very similar to the *Togakure Ryû*. During the US *TaiKai* in 1997, *Sôke Hatsumi Masaaki* demonstrated in particular from the *Kumogakure Ryû Taijutsu* something of the *Ashi-Sabaki* (leg and footwork). The movements he showed of the feet were similar to those of a woman wearing a *Kimono* who is not allowed to take big steps. The foot movements were carried out in such a way that the knees were held very close together (bent inwards) making it very difficult, for example, for the opponent to kick the groin.

A further speciality in the *Taijutsu* seems to be that the *Kumogakure Ryû Ninja* performed great leaps during close combat. An example of its effectiveness was shown by *Takamatsu Toshitsugu* when he, as the legend says, fought against a *Shorinji Kempô* warrior. Each time the man attacked, *Takamatsu* would leap far away from him; sometimes up to eight feet (2.5 meters). Another *Taijutsu* proficiency was the use of *Morote Waza* (double blocks and strikes) as well as *Kote Uchi* (strikes against the forearm).

One of the special weapons of the school is the *Kamayari* (cross-bar spear). This was originally a kind of grappling hook used to climb up the sides of ships. It was, however, also used against sword bearers during combat. The combination of hooks with spearhead is of the same principle as with the *Jutte*, namely to catch the sword blade and to control. The hooks can also be used to hook into the clothes of the opponents or sweep them off their feet. Another simple use is provided when the tip of the *Kamayari* misses its mark. In this case it would be pulled out vigorously; the hooks would do the rest. A *Ninja* of the *Kumogakure Ryû* called *Sarutobi Sasuke* used his outstanding agility to leap from one tree to the next. For this he used a *Kamayari* in order to swing from branch to branch like a monkey.

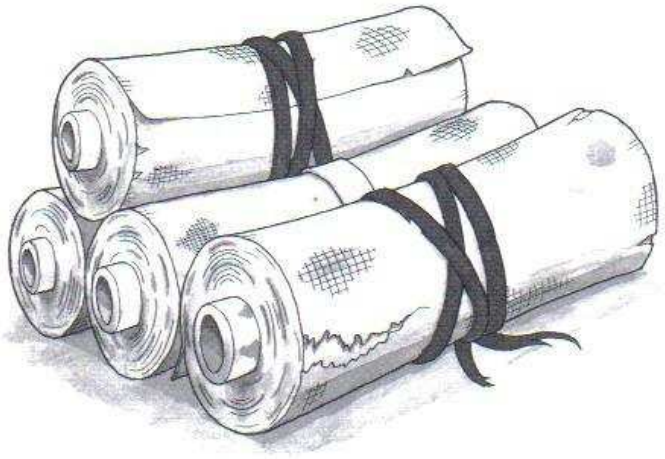
Another piece of climbing equipment is the *Ippon Sugi Noburi*. This is an approx. 25 centimetre long metal tube with three rows of spikes on the outside. The pipe has a chain inside it with metal hooks on each end. This was swung

around the trunk of a tree and gave support in the same way as modern lumberjacks use their ropes. The *Ippon Sugi Noburi* could also be used as a flexible weapon.

Another specialty of this *Ryû* was the demon's mask that was occasionally worn by members in order to frighten their opponents. *Kikaku Ken*, the "demon horn fist" (head butt) may possibly have gotten its name from this mask. Here the head, worn also without a mask, was used in a fight. It was, however, rather rare to use this part of the body in Japanese close combat systems.

When the *Ninja* of the *Kumogakure Ryû* went into battle, they wore armoured underarm sleeves and occasionally also small shields. These were not only used for defence, but also during attacks.

Parts of the training and proficiencies of the *Kumogakure Ryû* included such objects such as torches that burnt also in wet and humid weather as well as various aspects of survival training in the great outdoors.



Kyûsho 急所

(Vital points)

The term *Kyûsho* stands for vital points and is literally also translated as fight in a second or target-oriented fight.

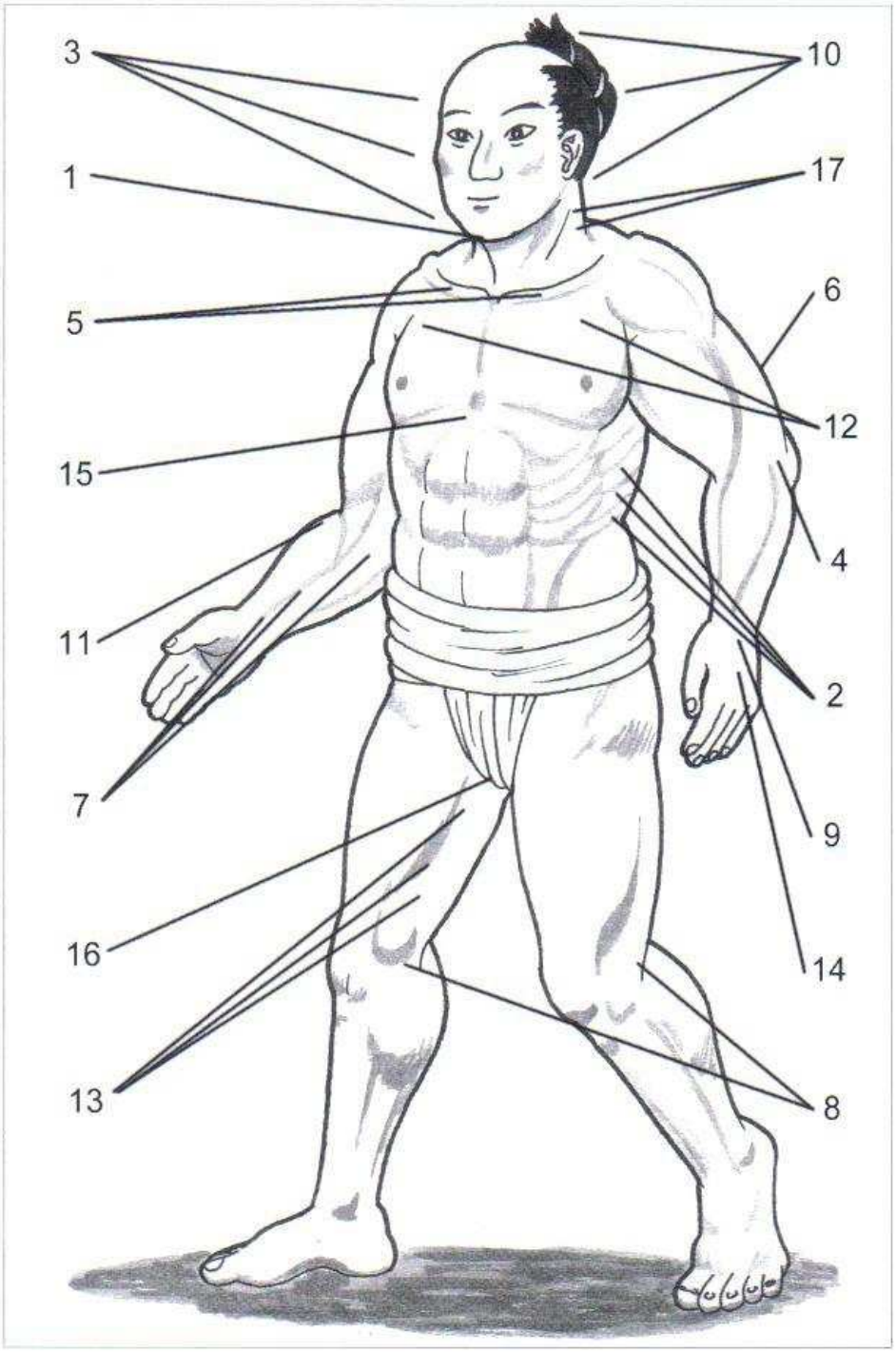
Kyûsho are, amongst others, vital points, acupressure points and nerve points. These points are parts or areas of the human body with special interactions on the energy, nervous or vascular system. This interaction is dependent on the type of manipulation and can either affect the body positively (relief of complaints and recovery of consciousness) or negatively (pain, vertigo, loss of strength, loss of consciousness).

Used in relation with self-defence, knowledge about these points, i.e. knowing how to defend oneself against physically superior opponents or armed enemies can – when correctly used – lead to the opponent losing control over his own body and his consciousness. Kyûsho points can be used to stop or divert the movement of the attacker, release holding forces, unbalance the opponent or distract him. There are many explanations for these effects – starting with traditional Chinese medicine (meridians) to the modern neurological models.

In the following, we are listing and localizing on the human body the *Kyûsho* points used in this *densho*.

1	*Asagagiri* 朝霧	Morning mist	Point of the chin, also the neck area directly under the chin.
2	*Butsumetsu* 仏滅	Anniversary of Buddha's death	The "free ribs", area of the short ribs, at the side and at the back.
3	*Ganmen* 顔面	Glistening face	Face.
4	*Hoshi* 星	Star	Lateral elbow knuckles, inside and outside.
5	*Ittoki, Santô* 一時 / 三当	Once, thrice	Hollow area at the neck above the wishbone.
6	*Jakukin* 弱筋	Weak muscle	Inner exposed upper arm, triceps muscle.
7	*Jakuzawa*		Forearm.
8	*Kaku* かく		Knee / Cruciate ligaments. Also *kinketsu*.
9	*Kote* 小手	Small hand	Slightly above the wrist.
10	*Men* 面	Head	Head region.
11	*Nagare* 流	Flow	Upper forearm (*Atemi* point).
12	*Omote Kimon* 鬼門	Mist/Dust	Between shoulder and pectoral muscle.

13	*Sai* 摧	Break	Inner and front side of the thigh.
14	*Shukō* 手甲		Back of the hand.
15	*Suigetsu* 水月	Moon reflection	Slightly below the solar plexus.
16	*Suzu* 鈴	Little bells	Genitals, testicles.
17	*Uko* 雨戸	Rain door	Side of the neck.



Yôgoshû 用語集

(Glossary)

The glossary will help you to understand the meaning of the Japanese terms. As during the training the techniques are exclusively named in Japanese language, as far as possible, we left out the English translation in the content of this book. Those terms which already have been translated in the main text, as for example the *Kata* terms, are not listed in the glossary.

Due to the fact that the Japanese language is very complex with regard to the combination of language, ideograms and etymology, in some Japanese terms and their translation, the direct meaning of the technique shown is missing. In contrast to the modern ones, especially the ancient *densho* force the reader to "read between the lines".

Aruki	歩き	Walking forms
Ashi sabaki	足捌	(foot work), sliding and stepping movements
Ashikô		Foot claws
Bisentô	眉尖刀	Huge, heavy-bladed halberd
Bô shuriken	棒手裏剣	Stick shuriken with one or two spikes
Boshi ken	指刀拳	(Finger sword fist), Strike with Tipp of the thumb
Budô	武道	(Way of warrior). Fighting skill
Bujinkan	武神(館)	(Hall of the Warrior God). Organisation found by Hatsumi Masaaki, comprising nine samurai and ninjutsu ryû
Bujinkan budô taijutsu	武神館武道大術	Weaponless techniques of Bujinkan.
Bujinkan ryûha	武神館 流派	The schools of Bujinkan
Bujutsu	武術	Old-style martial art/science
Chi	地	Earth
Chi tobi	地飛び	Jump into/ behind a hiding place
Chûgaeri	宙返り	Roll forward from a standing position
Chûdan	中段	(Middle level) Middle level of attack and defense
Chûdan tsuki	中段突き	Middle-leval attack
Dai	大	Large, long

Daijôdan no kamae	大上段の構え	Posture holding the sword over the head
Dan	段	Ranking system in martial arts
Densho	伝書	Written transmission, scroll
Dô	道	Principle; Mental and physical handling
Dô kiri	胴切り	(Sword); Attack (laterally) towards the chest
Dôjô	道場	Place of the way, Training hall
Fu, Kaze	風	Wind.
Futaijutsu	浮体術	Situation / Form of practice with several attackers
Gakure	隠れ	Hidden, invisible, inconspicuously
Ganseki	岩石	Special forms to move somebody wearing an armour
Ganseki nage	岩石投げ	Special forms to throw somebody wearing an armour
Gedan	下段	(Lower level), lower attacking and blocking level
Gedan uke	下段受け	Arm block downward
Gikan ryû	義鑑流	(School of truth, loyalty and justice). One of the nine Bujinkan schools
Go	五	Five
Godai	五大	The five elements: earth, water, fire, wind and emptiness
Godan	五段	Fifth master grade
Gotonpô	五遁法	Use of the five elements for escape
Gyaku	逆	(Vice versa) reverse; to twist something, joint lock technique
Gyokko ryû	玉虎流	(School of the Jewel Tiger). One of the nine Bujinkan schools
Gyokushin ryû	玉心流	(Jeweled Heart School) One of the nine Bujinkan school
Hachi, Hachimonji	八	Eight
Happa ken	八葉拳	(Eight leaves fist), Strike with the open flat hand
Happô	八方	Eight ways, eight directions
Hassô no kamae	八相の構え	Fighting posture holding the sowrd vertically on the side of your bodyd.
Henka	変化	To change, variation, freely working with a determined technique
Hidari	左	Left
Hiken	秘剣	Hidden sword
Hira	平	Flat
Hô, pô	法	The principle based on something; Way, possibility
Hon	本	Something fundamental
Ichimonji	一文字	In straight line

Ippon sugi noburi	一本杉のぶり	Special method for cedar tree climbing. Tool and weapon of the Kumogakure ryû
Jôdan	上段	High-level attacking and defensing degree
Jôdan kiri	上段切り	Cut from an upper (high) position
Jôdan tsuki	上段突	Upper fist strike (Blow)
Jû, Jumonji	十	Ten
Jûdan	十段	Tenth master degree
Jutsu	術	Art, skill
Jutte /Jitte	十手	(Ten hands) Iron truncheon with lateral hook, Weapon to repel a sword
Kaeshi	返し	Release, counter-technique, counter-form
Kaiten	回転	(to roll) To move by rolling
Kama	鎌	Sickle / Scythe used by peasants
Kamayari	鎌槍	Sickle spear
Kamae	構え	Posture, fighting attitude
Kata	型（形）	Form, motion sequence
Katana	刀	Sword handled with both hands
Katate	片手	One-handed, onesided
Katate nage	片手投げ	One-handed blow
Ken	剣	Old sword form, often with straight, double-edged blade
Ken	拳	Fist
Kiai	気合	Fighting scream
Kihon	基本	Basic forms, individual techniques
Kihon happô	基本八法	The eight basic methods / Principles of the Bujinkan Budô Taijutsu
Kikaku ken	鬼角拳	Head butt
Kimono	着物	Japanese garment, held in place by a sash (Obi)
Kin geri	金蹴り	Kick to the genitals
Kiri, Giri	切り	Cutting action with a weapon
Kôhô	後方	To the back, backwards
Koppô jutsu	骨法術	Bone-breaking and joint-locking attack
Kosshi jutsu	骨指術	Attacks against muscles and nerves
Kote	小手	Wrist
Kote uchi	小手打	Strike the wrist
Kotô ryû	虎倒流	(Tiger Knocking down shool). One of the nine Bujinkan schools
Kukishin ryû	九鬼神流	Nine Gods Spirit school
Kukishinden ryû	九鬼神伝流	(Nine Gods Spirit school). One of the nine Bujinkan schools

Kumogakure ryû	雲隠流	(The Hiding in the Clouds school). One of the nine Bujinkan schools
Kusarifundô	鎖分銅	Weighted short chain weapon; also known as Manrikigusari
Kyûsho	急所	Vital points of the human body; are attacked with Atemi
Men	面	Head
Migi	右	Right
Mokuton	木遁	To hide in the wood
Morote	諸手	With both hands, both-sided
Muso dori	無双捕り	(Hellish hold), Arm joint lock
Mutô dori	無刀取り （無刀捕）	(Without sword), unarmed against sword attacks
Nagare	流れ	(Flow), Rolling and falling techniques
Nage	投げ	Throwing technique, to throw something
Nawanage	縄	Skill with a rope
Nin	忍	Something hidden; to suffer something barbarous. Also shinobi
Ninja, ninsha	忍者	Medieval spy
Ninjutsu	忍術	The (fighting)arts of the Ninja.
Ninpô	忍法	The medieval Japanese tactic of unconventional warfare
Obi	帯	Belt
Omote	表	Outside to / from outside, front side
Omote gyaku	表逆	Hand lock
Ryû	流	Style, school, flow
Sabaki	捌	Skilfully act
Sabaki gata	捌型	Evading form
Sakkijutsu	殺気術	Ability to sense thoughts and intentions
Samurai	侍	(Somebody serving), Warrior class in feudal Japan
Santô tonkô	鼠逃遁甲	Practical escaping methods
Sayû sabaki	左右捌	Gliding evasive movement diagonally forward
Seigan no kamae	正眼の構え	(To the eyes), Posture pointing at the eyes with the tip of the sword
Senban	銭盤	Four-point throwing star
Shihan	師範	Master teacher
Shinden Fudô ryû	神伝不動流	(School of the immovable heart). One of the nine schools of Bujinkan
Shizen	自然	Natural, easy
Sôke	宗家	Founder/ Person who has inherited a tradition or a style
Suri ashi	摺り足	Sliding movement with the front foot, the back foot is slightly lifted up

Sutemi	捨身	Sacrifice technique
Tai	体	The body
Taikai	大会	Training session with a Grand Master and / or several high-degree teachers
Taiken	体拳	Hit with the body (with the chest, hip or shoulder)
Tai sabaki	体捌	Evade attacks with rotations, steps or jumps
Taijutsu	体術	Unarmed close combat
Taiotoshi sabaki	体落捌	Evasive movement downwards and into the attacker
Takagi yôshin ryû	高木楊心流	(Spirit of the high willow tree). One of the nine schools of Bujinkan
Take ori	竹折る	(To break the bamboo), wrist joint lock
Tô	刀	Japanese sword
Tobi	飛び	Jump
Togakure ryû	戸隠流	(School of the hidden door). One of the nine schools of Bujinkan
Tonsô	遁走	Escape
Tori	取	The performer. Someone demonstrating a technique
Tsuba	鐔	Sword guard
Tsuki	突き	Fist blow
Uchi	内	Inside, from / to inside; arching hitting technique
Uke	受け	(to block), Block, training partner
Ukemi	受身	Generic term for rolling and falling techniques
Ura	裏	Inside, from / to inside, reverse side, back side or inner part
Ura gyaku	裏逆	Wrist joint lock to the inside
Ura shuto ken	裏	Inside strike with the edge of the hand
Ushiro	後ろ	Backwards, to the back
Waza	技	Group of techniques, collection of individual techniques
Yari	槍	Lance
Yoko	横	Laterally, sidewards, diagonally
Yoko aruki	横歩き	(to move sidewards), evading Stepp sidewards, cross stepping
Yoko geri	横蹴	Sidewards footstep
Yoko nagare	横流	Sidewards rolling
Yokomen kiri	横面切り	(Sword)-attack to the head
Zenpô	前方	Forward
Zenpô geri	前方蹴	Kick with the sole / Forward heel kick

九鬼神伝流八法秘剣術
神伝不動流打拳体術
高木揚心流柔体術
義鑑流骨法術
虎倒流骨法術
玉虎流骨指術
雲隠流忍法
玉心流忍法
戸隠流忍法

Togakure Ryû (School of the Hidden Door)

The nine different schools (*Ryû*) of *Bujinkan Budô Taijutsu* represent with their techniques a centuries old Japanese warrior tradition. This book (*Densho*) describes one of these schools, the *Togakure Ryû*.

In the Japanese language, the term *Densho* stands for the scrolls that contain the knowledge about techniques, strategies or training methods and that have been supplemented continuously over centuries and passed down through generations.

This "modern" *Densho* should primarily be regarded as basic manual for daily training. The feature of this book is that the individual motion sequences are shown by means of illustrations in order to focus on the performance of the individual techniques and *Kata*. Concise explanations are completing this work which describes the most important unarmed forms of movement of the *Togakure Ryû*.

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